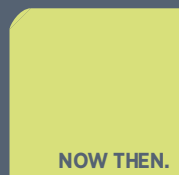




NOW THEN

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EDITORIAL

Given that we're supposed to take a break over summer, we weren't sure if we'd be able to pull our fingers out and get this special 100th issue of Now Then together in time, let alone find the money to print it.

In truth it came right down to the line, but I'm glad we did, because it's been really fun and actually quite emotional digging through the last 99 issues, reflecting on our wins and our losses. As James, one of the founders of Now Then, attests in his piece on page 8, we've had plenty of both over the last eight years.

As a seed tossed hopefully into the grassroots in April 2008, Now Then has grown slowly but surely into something we are all proud of. We knew the soil was rich and fertile, but we were amateur gardeners at best, wielding improvised tools and faithful guesswork. Seasons came and went, and much to our surprise we are still standing.

This magazine is written by the people of Sheffield, for the people of Sheffield, so that makes you the fertiliser. You, who made your voice heard through Now Then. You, who picked it up, read it cover to cover, plastered it on your walls, told your friends. You, who submitted your artwork, your band's first EP, your photos, your opinions, your hopes for the city. You, who put your money where your mouth was, going on to become regular clients, independent allies and good friends.

It might sound overblown, but without you we might have given up on tending to these branches a long time ago. That said, we know there is still plenty of work to do, and we relish the prospect.

We have assembled a dream team line up of past featured artists for this issue, all with links to Sheffield. Elsewhere, we've got a section about Year of Making (p26-31), an extended album reviews section covering our writers' Best of Sheffield selections, interviews with Mark Archer of Altern8 and local net radio station UK Mondo, and more special 100th issue content.

As ever, get in touch if you have something to say. Over and out.

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Cover Artist: Phlegm

NOW THEN 100, JULY 2016 100 NOT OUT

3 // LOCALCHECK
100 Not Out

7 // COUNCIL AXE
The Rhythm of Society

8 // NOW THEN #100
Imposter Syndrome in the House of Graft

10 // OUR FAIR CITY
Be A Champion

16 // FOOD
Cocktails

20 // WORDLIFE
Helen Mort / Kayo Chingonyi / Genevieve Carver

23 // COOL BEANS
The Dismissal of Advice Arnold

26 // MAKING WAYS
Forging New Artistic Paths

28 // YEAR OF MAKING REVIEWS
Makers and Doers

45 // SOUND
The Clash at The Mucky Duck

46 // LISTINGS
A Healthy Fringe

47 // ALBUMS
Best of Sheffield

50 // ALTERN8
Old School Masters

52 // HEADSUP
UK Mondo

56 // FILMREEL
Doc/Fest Reviews / Film Listings

60 // FAVOURITES
The Best of the Bunch, 2008-2016

62 // DISCOUNTS
More Offers from Local Traders

Partners



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LOCALCHECK

100 NOT OUT

.....

“Now then?” This familiar greeting is all it takes to get into a cheerful chat with a stranger at any bus stop in Sheffield. Our city doesn’t boast the enormity of London, the brashness of Manchester or the laughter of Liverpool. Instead, it scores highest on friendliness. Forget manufacturing, sporting glory or past histories - it’s the people here and now who make this place special.

If someone says the best thing about Sheffield is getting out, they’re probably talking about the Peak District, the parks and green spaces. They might even love its countless community events: the rattling Tramlines festival, beautiful little Diversity Festival, the uplifting Peace in the Park (which was solidly rounded off with smiles in the rain this year). Doc/Fest, Sensoria and Festival of the Mind should also get honourable mentions..

From further afield, maybe we’re seen as the city of The Crucible, The Showroom and The Leadmill. But below these premier league high spots, the good sporting side of Sheffield is shown in the fact that it kicked off the City of Sanctuary movement. As mass migration sweeps our planet, beyond the luring wealth of the capital, Sheffield becomes a welcoming home to many. Countless local people help out, donate, accommodate or just chat with asylum seekers and refugees, overseas students and visitors alike. Further symbolising the city’s open-heartedness are its food banks, junk food cafes, charities and pressure groups for all aspects of justice, peace, equality and positivity.

This song of praise to Sheffield isn’t the place to delve into the many criticisms – from pollution to tree felling, from Meadowhall to bus service fails. We can complain. But actually the city’s reasonable. The tram’s not bad, and we’re chilling

out with more 20mph speed limits being added. Even cycling’s slowly getting better.

It’s a good place to live. It’s quirky. It’s different. It’s amazingly mixed. It’s got a green-wigged wandering charity record breaker. And one particular thing that adds to the spice is the magazine you’re reading. This is the 100th issue. Now Then champions art, independence and alternativeness, committed to local, sustainable and socially useful stuff. A gentle side-swipe against corporate city clone-culture. A top quality not-for-profit magazine that’s free. You don’t get that everywhere.

Opus Independents, the hard-working team which co-operates to publish Now Then, also deserves respect for putting on the Festival of Debate. This is a multi-event marathon, transforming Sheffield into the talking shop of the North, in a good way, and it will return to the city this September.

Our small collective got together to start Alt-Sheff, the alternative Sheffield website, in 2008, the same year that Now Then began. We didn’t know each other. We were just another group starting another project in this city of creativity. An anniversary like this makes us all proud of what’s being done here, of every good organisation doing its part in making Sheffield great. So this is a big thank you to the Now Then people for being a great team.

To end with, a quote from Opus’s website: “There is always more to be gained by working together than apart.”

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NOW THEN #100

IMPOSTER SYNDROME IN THE HOUSE OF GRAFT

.....

What makes this city worth fighting for, worth striving to improve? What makes it great? I've heard people say Sheffield doesn't shout about itself, doesn't boast enough about what's happening here, doesn't celebrate its successes widely enough. I like that about Sheffield. Seek and you'll find. Ask and you'll be assisted.

People say Sheffield is defined by its doers, its collective *getting on with it*, that it's full to the brim with humility, that

people in Sheffield just move on to the next task, the next project, the next to-do, the next challenge. People say we don't see value in kudos or big mouths, that what we do is what defines us, and that what defines us is what we're working on right now, not what we've achieved.

With that in mind, we didn't want this article to be self-congratulatory. After all, Now Then is just an abstraction of the people who make it. We are a community of doers, of

artists, writers, musicians, volunteers, poets, sales people, designers, administrators, managers, marketers, traders and, most importantly, a community of friends and of consensus. Together, we have been making a free magazine for Sheffield for eight years now and, while the line-up changes each month and year by year, the magazine remains something which anyone can contribute to. Anyone can pick up a copy of Now Then all over Sheffield, not just in the City Centre and the affluent south west. Get in touch and share your opinion of the world. In the spirit of Sheffield's self-effacing drive, we'll be working on another printed issue for you in September.

These past eight years have been tumultuous. Our company, Opus Independents, was born in the shadow of the 2008 crash and our back catalogue is full of victories as well as complete fails: printing the month as 'November' in the December 2013 issue; accidentally but hilariously describing Story Forge as a "Tory Telling night"; our third magazine in March 2008 including a quarter page of apologies for the misspelling of contributor names; the month when we sent an unprintable magazine to the printers, resulting in two blank pages; and, looking back, perhaps a favourite editorial sign-off in issue #12, "In the last issue we said you can eat the packaging at Green Steps chip shop in Hunters Bar. This is not yet the case, so for the minute we advise against it."

Looking back, what struck us was the overwhelming feeling of how little we knew when starting out. Projects like Now Then often come from a grassroots background, but actually none of us had any background at all in journalism, publishing or

ity, operating on the principle that 'nothing about us, without us, is for us'.

Now Then requires around £9,000 each month to be sustainable and any profit we make goes back into the company and its projects. We print locally on quality paper stock (props to Evolution Print) and we recycle. We split the magazine broadly into thirds made up of art, articles and advertising from local independent traders only. We do this to ensure that the magazine is content-led, because it is content – voices, inspirations, opinions and discussions – that will progress the world we live in. And it does need progressing.

We've had quite a few offers from corporate multi-nationals wanting to reach an "engaged local readership" and we've turned them down every time. We will continue to do so, and in doing so bring our readers' attention to where it should be – Sheffield and its local economy, its artisans and its grafters. Running a small business is no joke. It's often a labour of love and it's these enterprises which frequently define Sheffield, marking it out as the gem that it is and not the corporate high street monoculture of other UK cities. Heed these words Sheffield City Council (*cough* New Retail Quarter *cough*).

Before writing this article I was introduced to the concept of imposter syndrome. It struck a chord with me – this notion of being unable to internalise accomplishments due to a persistent fear of being exposed as a fraud, despite evidence to the contrary – and so I wanted to sign off this article by saying that we know more than we did before, enough to know that we can do better, and we will.

“OUR BACK CATALOGUE IS FULL OF VICTORIES AS WELL AS COMPLETE FAILS”

running a business. We knew nothing. Mind you, having your mistakes printed 8,000 times and distributed all over the city forces you to learn from them pretty quickly.

Other memories that sprang to mind: writing company values while listening to Nick Drake's **Pink Moon** (I do remember this now, Sam); our launch party at DQ (R.I.P) in April 2008; our second year bash at the Forum with Denis Jones and Mean Poppa Lean; taking awe and late-night hedonism to a new level (who knew 'telly jumping' was a thing?); our increase in circulation from 2,000 copies in 2008 to 8,000 by 2011; producing a Manchester counterpart and proudly setting a wheel in motion; seeing artwork from the magazine plastered over bars, toilets, shop window mannequins and people's living rooms; interviewing Stewart Lee, Tony Benn, Bridget Riley, Jarvis, Hawley, Kate Tempest, George Monbiot and Adam Curtis, the latter being the pay-off from guessing his email address.

In this age of strived for but wasted surplus, to us the 'why' has always been as important as the 'how'. I remember hearing a quote from Noam Chomsky early in 2007 and being blown away by its verity: "The smart way to keep people passive and obedient is to strictly limit the spectrum of acceptable opinion, but allow very lively debate within that spectrum." How clearly we see this illustrated in the recent EU referendum debate. In many ways Now Then is a response to this. As we say each month in the opening spread of the mag, we are a vehicle for encouraging and supporting participation, activism and creativ-

Now Then Magazine is produced by Opus Independents, a not-for-profit social enterprise based in Sheffield and founded in 2005. We are the team behind Word Life, Opus Distribution, Gadabout, Festival of Debate and many other projects, and we are going to make a difference. Join us.

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OUR FAIR CITY

BE A CHAMPION

.....

The murder of Jo Cox, MP for Batley and Spen, on 16 June shocked Britain. As such, the tone of this article has changed from the original intention.

The people of Sheffield are known for being tolerant, big-hearted and fair-minded. We were the first City of Sanctuary, proudly offering our help and welcome to some of those in most dire need across the planet.

Our city has a proud history and heritage of progressive politics and innovation. Our businesses were the spark of the industrial revolution that eventually touched every corner of the globe. But our city didn't just produce a new way to make rich men richer. Sheffield's ability to innovate has always gone hand in hand with our determination to help people and share prosperity, so it should not be a surprise that Sheffield is also the birthplace of the Trades Union Congress, organised labour and no fewer than six trade unions.

It is that enduring commitment to equality and fairness that prompted Sheffield to establish the Fairness Commission. In a ground-breaking move that brought together the public, private and voluntary sectors, Sheffield collectively and proudly set out a compelling vision for the future and plans for action. The Fairness Commission has already led to concrete action through the setting up of organisations like Sheffield Money and through initiatives like the Fair Employer Charter.

Our vision is for a Sheffield "that is eventually free from damaging disparities in living conditions and life chances, and free from stigmatising discrimination and prejudice, a place in which every citizen and community knows and feels that they will be treated fairly. We aspire to be the fairest city in the country."

This vision isn't something abstract or intangible. It is a real commitment to changing how our city is structured and how we see people as individuals. A fair city is one in which all races, religions, sexualities and abilities are equal, embraced and valued, where the personal gifts, talents, qualities and uniqueness of every person can develop and thrive.

The circumstances and motives of the senseless murder of Jo Cox last month are not yet clear. However, some consequences are already clear. Jo's husband, Brendan Cox, has bravely and powerfully written that the best way to honour her memory is to "unite to fight against the hate that killed her".

The immediate, instinctive reaction following senseless murder is understandably anger, fear and hatred. But we should not act out of fear. This is a time to summon the values

of inclusivity, diversity, compassion and tolerance that have guided and shaped Sheffield through the centuries and which have helped to make our city so great.

But the Council can't do this alone. Creating the fairest city in the country will require the efforts, skills and determination of a broad range of people from right across Sheffield. Working with a range of committed partners, I'm supporting the continuing work of the Our Fair City campaign, which will help many more people to be informed, engaged and enthused in this crucial work.

We are inviting people to become Fairness Champions, people who are willing to stand up for fairness in Sheffield and make a real difference for people in their local community, company or organisation in the city. For more information and to sign up, visit ourfaircity.co.uk.

Warm words won't do justice to Jo Cox's energy, compassion and humanity. But perhaps our city's renewed resolve and bold actions can be a fitting tribute to this proud fighter for social justice.

Jack Scott



Councillor Jack Scott is the Cabinet Member for Community Services. He represents Park and Arbourthorne Ward on Sheffield City Council.

Over the next year, Now Then and its parent company, Opus, will work closely with Sheffield City Council to expand the Our Fair City campaign, bring fairness up the agenda and encourage local people to talk about inequality in Sheffield.



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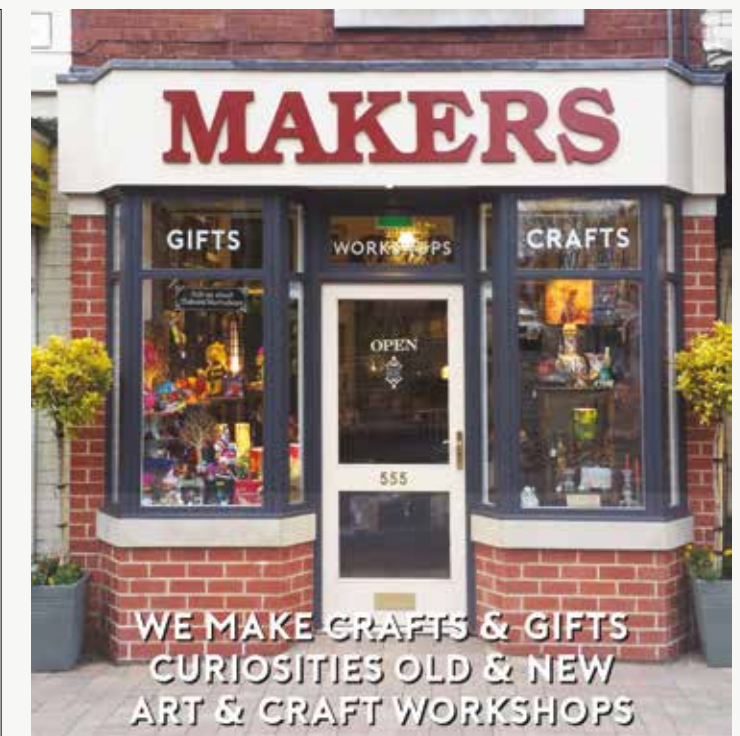
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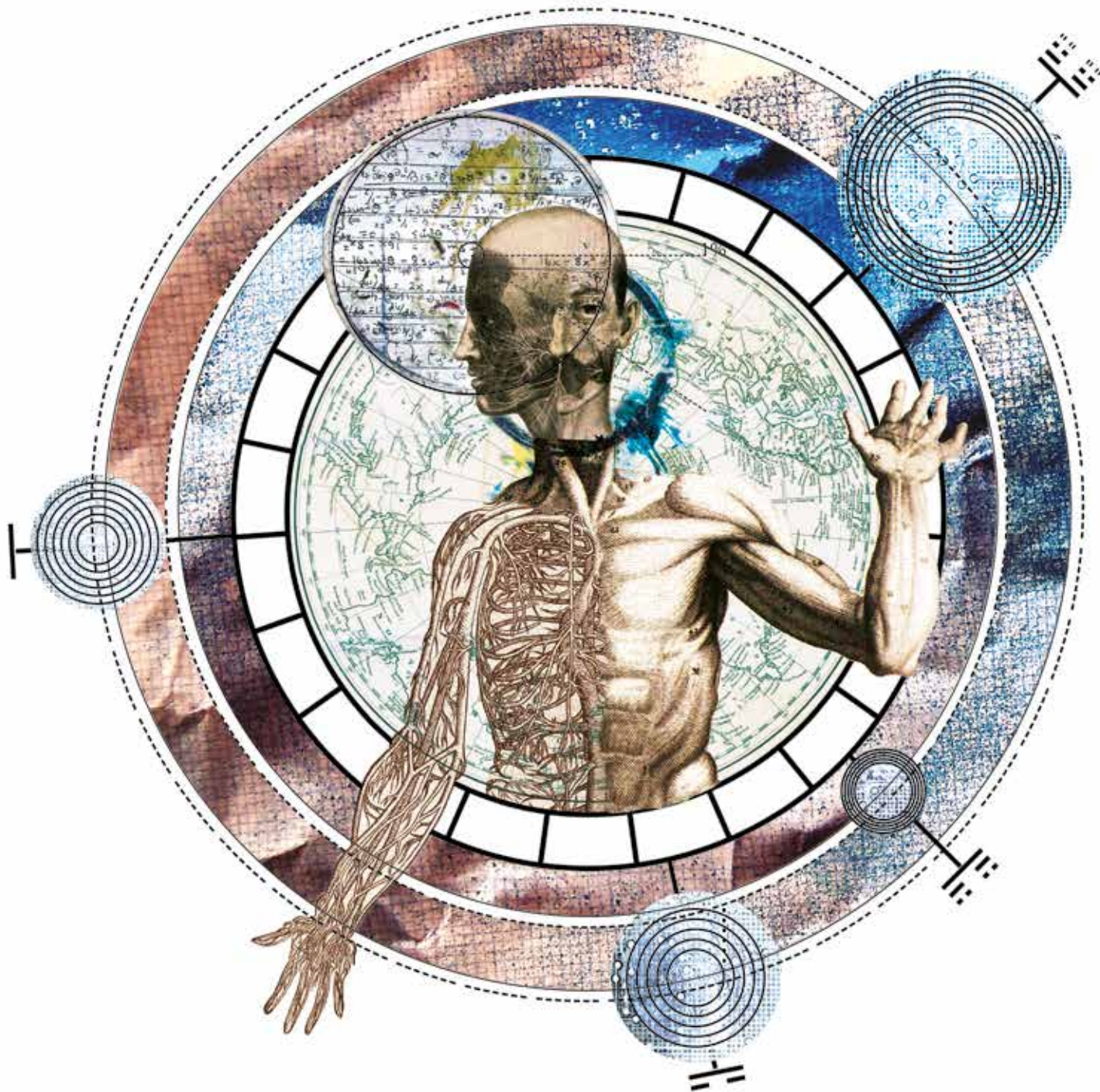
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FOOD

COCKTAILS

.....

In the spirit of celebrating our 100th issue, the focus this month is on cocktails, with a suitably special Don Felipe Fizz recipe provided by The Great Gatsby.

There's so much to discover with cocktails, from the classic Martini, Old Fashioned and Negroni to more innovative creations using bitters, herbs, syrups, froths and artisan spirits.

In Sheffield, there's an abundance of places to enjoy a cocktail or two: Cubana, Picture House Social, The Wick at Both Ends and The Old House, to name a few.

If you want to try some mixology at home, Mr Pickles stocks Sir Robin of Locksley gin, Masons gin with lavender, Yorkshire Tea and standard varieties, as well as their vodka and Whittaker's Gin. They also have a range of Sloemotion liqueurs including sloe gin, sloe vodka and

to remember the experience of that drink and that bar.

Where do you get your inspiration from?

[Brad] We take a lot of inspiration from food and flavour combinations. Seasonality is also paramount. Just as certain foods taste better when in season, some cocktails will only be at their best when the core ingredient is bang in season.

[Tom] The inspiration for a drink can come from anywhere - the suggestion of a flavour or combination that somebody wants to try and the thought of 'I want to turn this into a drink'. It can come from a customer, a friend or a fellow bartender.

What are your top three favourite cocktails?

[Brad] Martini with Tanqueray 10 and a grapefruit twist. A classic cocktail, and one which really shows off the quality of the core product. Margarita, the best

"COCKTAILS AREN'T JUST ABOUT TASTE"

Sloemotion No 7, their version of Pimm's. Starmore Boss has a brilliant array of liquors and spirits. Gin is currently a popular choice, with lots of new distilleries being set up all over the country, or try rye whisky for its spicy characteristics. They also stock the Fee Brothers range of bitters, which give depth and balance to a cocktail.

To quench our thirst, we spoke to Brad Price at The Great Gatsby and Tom Lunn at Anchorage Bar to find out more about cocktails.

What is the secret to mixing great cocktails?

[Brad, Great Gatsby] The secret to mixing great cocktails is balance. The key to this is to taste your drink, just as a chef would taste and adjust with seasoning. Cocktails aren't just about taste. The aesthetic and the smell are just as important when it comes to the experience of sampling mixed drinks. We spend a lot of time making sure that the glassware and garnish are complementary to the drink.

[Tom, Anchorage] There aren't any secrets when it comes to mixing a great cocktail. Sometimes thinking about it too much can lead to failure. There are some times you just have to let it be and work with simplicity. Garnish is not there just to look good. It's used for its aroma and colour, to place a visual and sensory memory

summertime drink in the world. The combination of a good quality tequila with fresh lime juice can't be beaten in terms of refreshment. Last Word, a prohibition-era cocktail consisting of Green Chartreuse, gin, Maraschino liqueur and lime juice. A beautifully balanced drink with a tangy edge.

[Tom] A Negroni after I've eaten, a Sazerac when I want to go to sleep, and a Daiquiri when I want to start again.

Do you have any tips for keen home bartenders?

[Brad] Make sure you have lots of ice. Shaking properly with ice and serving a drink with the right amount will keep it cooler for much longer. Use a jigger to measure all ingredients, especially when starting out. A 5ml difference can completely change the characteristics of the drink. Invest in a decent, basic cocktail set if possible.

[Tom] What makes a cocktail taste delicious isn't just the taste. It's who makes it and who you drink it with that are more important.

Ros Arksey
@Nibbly_Pig



THE NOW THEN COCKTAIL: DON FELIPE FIZZ

Recipe from The Great Gatsby

Serves 1
-

25ml Tapatio Blanco Tequila
12.5ml Creme De Cassis
25ml Fresh lemon juice
12.5ml Agave syrup
8-10 Fresh mint leaves
Top with prosecco
Cucumber & mint (garnish)

Equipment: cocktail shaker, measuring jigger, wine glass, hawthorn strainer, fine mesh strainer and potato peeler.

Shake all ingredients together except the prosecco then strain into a wine glass filled with ice. Top with prosecco. Make cucumber ribbons by peeling down a cucumber with a potato peeler. Place cucumber ribbons in the glass and a mint sprig on top.

Photo by India Hobson



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HOSTED BY JOE KRISS

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It's a big year for us here at Opus. This is our 100th issue of Now Then. Word Life has been in these pages since the very beginning and published work from around 100 different poets and authors, some for the first time, with other more established names alongside them. I've read a huge amount of submissions from South Yorkshire and beyond and it's been a pleasure to have new work landing in my inbox every month. Thanks to everyone who submits or regularly reads these pages.

This year also marks ten years of Word Life. We had humble beginnings as a rather drunken open mic night at the University of Sheffield. We're celebrating reaching this decade milestone by publishing our first book in September, an anthology of the best writers we've worked with over the years, alongside launch parties in Sheffield, Manchester, Wakefield and London.

We're also keeping pace with the development of literature and new technology with a VR installation, Sheffield VeRse, during Off The Shelf Literature Festival at Theatre Delicatessen in October.

However, the big one is on 25 November. It'll be ten years to the day since we nervously uncoiled cables and placed a single mic stand onstage at the Raynor Lounge. We'll be bringing some of the most famous spoken word poets in the country to Sheffield for our single biggest event to date. You're all invited.

Joe
@WordlifeUK



Interested in performing or writing something for Wordlife? Contact Joe Kriss at joe@wordlife.co.uk

Advice For New Writers

A selection of quotes from leading poets we have interviewed over the last 100 issues of Now Then, responding to the question, 'What's your advice for new and emerging writers?'

"The main thing from personal experience is not to wait, not to worry. No-one's going to turn to you and tell you you were rubbish. Start sharing your work with other people, start a group, go to open mics, start sharing the box of poems under your bed."

Hollie McNish

"First of all, in terms of your writing, be honest. Don't go with fads and fashions because they fade. Just go to an open mic night and do a poem. If it doesn't go down well, you will know why, because you can see and feel why. Once you've got a bit of clout on stage, as long as you can think about writing for the page in a different way, you can do it."

Benjamin Zephaniah

"Find five or six gods to know intimately, that you can quote, whose style and techniques you can absorb and become part of your own way of constructing poems. There's a whole world of poetry on the Internet now. I'm sure there's tons of stuff that you can get involved with in your own back bedroom. It's good to be around other poets and someone's spell you can fall under."

Simon Armitage

"Read wildly and read with love. And reading doesn't have to mean on the page. Go to things, hear things. Also, don't be too afraid to trust your own writing and your voice. You do need to listen to what other people say, and editing is crucial, but at first I think it's more important to work out what you want to say and care about, and worry about audience afterwards."

Helen Mort

Difficult

"God knows there are difficult women out there. Women who are - at times - shallow, bitchy, selfish, dishonest and, of course, crazy."
- AskMen: Why Men Date Difficult Women

Difficult women don't care what time it is, they're crowding the bus stop with their difficult bodies, refusing to budge for the light, or in the parks, dragging their difficulty behind them like a fat dog. Some of them are running, cycling, or worse, driving cars. If a difficult woman hits you at 30 miles per hour you have a 50 percent chance of survival. At home, difficult women are more like walls than windows but if you lean on one, you fall straight through and sometimes at night they show your face.

Difficult women don't know they're born. Difficult women don't know the meaning of the word. There could be one folded into your newspaper, holding her breasts like oranges. There might be one carrying your coffee, or moving to your road. In London, it's said you're never more than 6 feet from a difficult woman. Have you or a colleague had a difficult woman in the last 6 months? If so, you may be entitled to compensation. Do you have difficulty with our questions? Are you afraid you may be difficult yourself?

Helen Mort

Poem beginning and ending with a line from Prince Rogers Nelson

I wanna be your lover
I wanna be your chequered past
I wanna be your last recourse
I wanna be your dirty weekend
I wanna be your *darling, you send me*
I wanna be your toy soldier

I wanna be your cold shoulder
I wanna be your bitter parting
I wanna be your 'old friend'
I wanna be your divorce
I wanna be your hour glass
I wanna be your mother

Kayo Chingonyi

The Fiery Angel

For Lina Prokofiev, wife of composer Sergei Prokofiev, who was arrested by the Russian secret police in 1948 and committed to a concentration camp for eight years. During this time, she wrote to Prokofiev asking him to help her get out, but he refused, preferring to stay with his mistress. In his letters he likened Lina to an infected tooth, but she remained faithful and continued to champion his music until her death.

I never want to love like Lina Prokofiev;
not like Juliet, Anna Karenina, Sylvia Plath, Cathy Earnshaw
or Madame Butterfly.

I never want to miss you more
than I miss the self I wrote out of my own love letters
I will not lie back on the sand and let the music wash over me
I want to be the music

I will not let you be the one to sing me to sleep
I will not let you sing me to delirious, half-awake, half-sleep
I do not want your lullaby
I want to be the music

And when the world asks if your love
resounded true as the tunes you plucked like teeth
from wood and brass and hair,
I will not bow my head and say
we worked together for the music

And yes, I'd rather not have loved at all
than have loved and lost
if losing means walking ten feet behind your husband
honouring and obeying or baying at the moon
crying for a pain you've been made slave to.

I never want to love like Lina Prokofiev;
not like Juliet, Anna Karenina, Sylvia Plath, Cathy Earnshaw
or Madame Butterfly.

I will not lie back on the sand and let the music wash over me
I want to be the music.

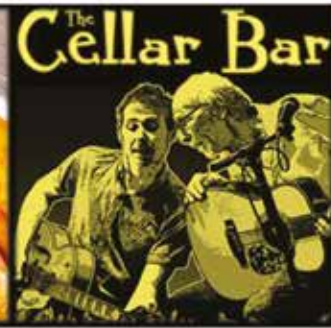
Genevieve Carver

An extract from **The Unsung**, Genevieve's live poetry and music show, which you can catch at Bank Street Arts on 19 August or at Off The Shelf Festival of Words on 21 October.



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COOL BEANS



STATEMENT FROM NOW THEN MAGAZINE

It has come to our attention that some of the advice being distributed by Advice Arnold in this monthly Cool Beans column hasn't been valuable, helpful or, in some cases, legal. This will not come as news to 99% of you, based on the bag of reader correspondence we finally got round to reading. But before we continue this statement, we would like to make it clear that the following advice, a small sample of 'top tips' distributed by Advice Arnold through this publication over the past two years, does not in any way represent the views of Now Then Magazine:

- Placing a toaster at the edge of your bathtub in case you get hungry mid-wash.
- Smoking at the gym to gain respect from your peers.
- Using Google Maps whilst taking your driving test (or, indeed, any form of mobile phone usage whilst taking your driving test) to prove to your instructor that you are able to take initiative when lost.
- Peering through people's windows and watching their television in order to avoid giving the BBC any more money.
- Having a sharp knife visible on your person on a first date to demonstrate your hunter-gatherer skills and your ability to protect your potential mate.

And, worst of all:

- Using Comic Sans font on your CV.

The full list is actually much longer than this. We can't quite believe some of them got printed in the first place. Hey, we've been busy,

ok? It takes some serious hours to get this publication out every month and sometimes we don't have time to actually read it. We are also legally obliged to say that telling your family members that a loved one has just been killed in a horrific traffic incident will never be an acceptable April Fool's prank.

The Now Then team has unanimously voted to formally discharge Advice Arnold from his monthly column and respectfully recommend he go and take a long, hard look in the mirror.

Our legal bills due to his 'advice' are spiralling out of control and, moreover, we're all looking forward to doing away with Naked Wednesdays, on which he insisted on coming into the office in his birthday suit. It was bad enough in the winter, but since the summer months have arrived he's been leaving his body outline in sweat on all our sofas. It's seriously put a dampener on company meetings. We are completely sodden over here. Drenched, in fact.

We will give credit where it's due, though - finding and marrying a partner who was born on 25 December really is a great way to combine three celebratory occasions with one present.

We wish Advice Arnold well, but politely remind him that a court order prevents him from offering advice to anyone other than birds of prey over the age of five months.

Readers, if Advice Arnold tries to add you on Facebook or Twitter, we recommend that you give him a good old block. You know, just in case.

May his reign of terrible advice end now.

Now Then Management



Artist: James Green

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the RISING SUN



MAKING WAYS

FORGING NEW ARTISTIC PATHS

Now well underway in every nook and cranny of the city, the Year of Making is a year-round celebration of ‘making’ in all its forms, highlighting everything from metalwork and advanced manufacturing to visual art, music and theatre. It’s a celebration of the past, present and future of Sheffield as a city of makers.

According to Kim Streets, chief executive of Museums Sheffield, “Year of Making is about harnessing the energy of production - the stuff that we see happening, the stuff we are involved with, all of the things, places, histories that are made across the city.”

As well as her work at Museums Sheffield, Kim is also involved with Making Ways, a three-year project which aims to identify, support and promote visual artists in Sheffield. The hope is that by the end of the project, the artists involved will have a better idea of what they want from their practice and that Sheffield’s profile as a centre of pioneering artistic excellence will be lifted on a national and international level.

We spoke about Making Ways, ‘making’ and Sheffield’s famous modesty.

What is Making Ways?

Making Ways emerged from Year of Making. Visual arts are strong in the city and we felt that a focus on artist development

and support could be a great legacy. We recognised that this would take longer than a year to do properly, but the Year of Making gave us the momentum to get started.

At the moment, they segue neatly into each other, but they are distinct. We’re doing lots of behind-the-scenes planning and recruiting a programme manager, and we are learning from the delivery of Year of Making what kind of opportunities help artists to move forward, to ask the questions of themselves and the provision within the city that will build new pathways and sustainable opportunities.

Which organisations and individuals are involved in Making Ways?

The project is led by members of Sheffield Culture Consortium, Yorkshire Artspace, Sheffield Creative Guild, Site Gallery, Sheffield Hallam University, the University of Sheffield and Museums Sheffield, among others. That will change and grow as the programme develops. Right now we’re looking at how best to recruit a representative steering group and work with artists to develop a framework where artists lead, where they can own and shape the programme. I’m hoping that Sheffield Creative Guild will be instrumental in that.

The funding is there to support artists’ development, so action research, mentoring, training and travel, commissions, residencies

and exhibitions - there’s lots to talk about, lots to do.

For a lot of artists, the biggest step is professionalising to the point of being able to quit the day job. Will Making Ways support this transition?

Yes, for some people I think so. Our aim though is to be practical and recognise that ‘one size fits all’ doesn’t fit anyone very well. Research that’s taking place up and down the country suggests that, however you define yourself as an artist, you probably have to do other things to make ends meet and fund your practice. Many artists do not want to sell work, others are political activists who see their role as asking difficult questions and working within communities. There are many approaches to being a full-time artist, and we are serious about exploring different approaches.

I agree that Sheffield has ‘making’ in its DNA, but we are also quite an understated city, and actually I’d argue that in our artistic output we’ve built an identity around being outsiders. Can a balance be struck between keeping that unique identity

Maybe it’s a Yorkshire thing about not blowing our own trumpet, but sometimes the modesty gets in the way of moving things forward. I’ve been thinking about Sheffield Creative Guild a lot, and what it’s doing in bringing a critical mass of people together. There’s a lot of potential there. The principle of enabling better networking and connectivity will draw in opportunities. The time-banking system, sharing skills and opportunities - those principles are really strong, and Making Ways is trying to complement them.

Looking over the Year of Making programme, it really is amazing just how much is going on in Sheffield at the moment.

For me it really demonstrates the breadth of talent, the incredible creativity, the volume of stuff that’s happening, and some really fantastic stuff emerging that’s quite surprising. The big question for me is: what next? How do we develop that?

Sam Walby

“YEAR OF MAKING GAVE US THE MOMENTUM TO GET STARTED”

and being more visible to the outside world?

I think those things can coexist. If you look across the city, there are people who really have got that drive and ambition to push for national and international profile, but then some people don’t necessarily want to go in that direction. I think there’s a question about what is needed now. Being outside one thing often makes you inside something else. I recognise that in Sheffield. Often it’s about choice, but sometimes it is about access and the perception from outside. This should be challenged. Do you want to be the next Damien Hirst? Or do you just want to be able to sell your work, to earn a living and practise the thing you most love? We can actively make these choices or we can feel trapped by circumstances that are beyond our control.

Sheffield has something really strong, and for the ecology as a whole it’s about lifting that profile, and having that sense of this being a place where you can make, you can have a studio at a reasonable price, you can be part of a community.

YEAR OF MAKING OPEN CALL

Round two of the Year of Making open call to artists is now live, with proposals for funding of between £500 and £10,000 welcomed until Friday 8 July at 5pm. They are looking for “bold formats that aim to engage, surprise and excite an audience” within the themes of Art & Design, Film & Literature, Heritage & Placemaking, Manufacturing & Industry, and Music & Performance.

sheffieldcityofmakers.co.uk | sheffieldculture.co.uk
sheffieldcreativeguild.com

COMING UP...

CMC PLAYGROUND The Children’s Media Conference bring digital art, games, apps and VR headsets for kids aged 5-12 (5-10 July, Site Gallery, Free, cmcplayground.com).

MADE IN SHEFFIELD Exhibition showcasing the diversity of design and production, featuring 100 Sheffield companies, including Opus/Now Then (Wed 6 July 2016 - Sun 8 Jan 2017, Millennium Gallery, Free, museums-sheffield.org.uk).

SHEFFIELD PRINT FAIR Featuring 36 artists, including past Now Then featured artists James Green, Jo Peel and The Lost Fox, plus screen printing and etching demonstrations. (Sat 9 July, 10am-4pm, Millennium Gallery, £1, sheffieldprintfair.blogspot.co.uk).

COMPUTER CLUB X ALGORAVE X PIMORONI Innovation from experimentalist Mark Fell and cellist Okkyung Lee, ‘algorave’ musicians Yaxu and Cárdenas, and CPSmith of CPU Records. Visuals from Humanstudio (Fri 19 Aug, Plug, £5+bf, algorave.com).

TOSCA Opera On Location perform Puccini’s classic opera in English (25-27 Aug, 7:30pm, Abbeydale Picture House, £20, operaonlocation.co.uk).



Photo by Laura Page Photography

SHEFFIELD FRINGE

10-18 JUNE, BLOC PROJECTS
SHEFFIELDFRINGER.COM

Running in parallel to the super-slick Doc/Fest, Bloc Projects have held their own exposition of weirder and wilder filmmaking for five years now, free brownies for attendees included. The fringe has a wider remit than its bigger sister, with most films in the programme blurring the lines between fiction, art film and straight-up documentary.

Take, for example, **Tapes From The Revolutionary** by Scott Willis, an attempt to profile an eccentric elderly leftist known for wandering Edinburgh with a camcorder. Perhaps inevitably, the self-declared communist attempts to take over Scott's film for his own purposes, refusing to co-operate unless his dry lectures on the bourgeoisie are filmed verbatim. Eventually the film's focus becomes the process of its own creation, rather than the character of Andy, and he and Scott's on-screen argument as to what direction the project should take calls into question conventional ideas about authorship in art, although, as Willis pointed out in a Q&A, he had the upper hand in the edit suite.

Walk With A Cart Through Upperthorpe (pictured above, and available at vimeo.com/159962181) by Bloc resident Ian Nesbitt charts the turbulent history of one of Sheffield's most deprived neighbourhoods through interviews with a diverse

set of residents, from a recently-arrived Burmese family to 99-year-old Dotty, who blames the area's commercial decline on government inaction.

Other films were less than five minutes, like Andrée-Anne Roussel's **Chestnut Cookies**. This short featured a single panoramic shot from a Mount Moiwa cable car above the Japanese city of Sapporo, over which a young woman talked about her late sister and the cookies she used to make. The contrast between the skyscraper-strewn metropolis stretching beyond the horizon and a quiet story of grief was a simple effect but a highly poignant one. Using a similar approach, but for humorous reasons, was Michael Day's **Little Things**, all two minutes of which showed a passenger seat view of a jaw-dropping Norwegian mountain range, over which the car's occupants talked about the banal intricacies of an insurance policy, seemingly unconcerned with their extraordinary surroundings.

Also set in Japan, **Jagata** by Daniel Jacoby told a strange little tale about a Hokkaido man who has chosen to reject public life – one of the country's infamous *hikikomori* – to form a bond with a potato. Whether this bond was romantic, sexual or merely platonic remained unclear, and the man was never seen, his story told through a series of letters read by an unknown narrator. The accompanying images of monorails running backward and labourers constructing greenhouses left us in the dark as to whether 'Jagata' really exists, and how Jacoby sourced the letters.

Sam Gregory

STEVEN CLAYDON INFRA-IDOL ASSEMBLY

MOORE STREET SUBSTATION

It's been an ambition of mine to have a look inside the Moore Street substation for several years. I'd once seen a single image of an enormous room being used years ago for a performance and heard that it was usually out of bounds. The impression stayed with me of something in the city centre so incredible but inaccessible. Art Sheffield were lucky enough to secure the substation this year as one of the exhibition venues for their biannual festival featuring international visual artists.

Sheffield likes to use unusual spaces for art. I've been to shows in disused public toilets, abandoned pubs and in lots of the old, cold factory spaces now inhabited by artists. Moore Street substation, though, is something different. For fans of brutalist architecture, it's one of the greatest buildings in the city. The vast, bunker-like structure with no windows and acres of concrete can feel imposingly cold, but go inside and the effect of the narrow stairwells running up to the top floor is surprisingly comforting and earthy, an effect heightened by the imprints of wood grain left on the smooth concrete walls.

The hall itself is one of the most astonishing spaces in our city. It's a vast, completely empty concrete shell, extra capacity space for producing electricity that was never required. The

only times spaces of this size are usually encountered are in religious contexts. Some of that reverence is in the darkness with you as you enter.

For Art Sheffield, artist Steven Claydon presented an installation called **Infra-idol Assembly**. This drew on footage from IBM's research programme in manipulating the location of individual atoms. At the far end of the hall is a large visual piece, a roughly human figure comprised of atoms. It is primitive and totemic and occasionally blinks at the viewer, whilst the air is filled with sounds derived from experiments with the movement of atoms. It is powerful and ethereal and never really explains itself.

Claydon talks of how he seeks to avoid explicit authorship in his work, preferring to create environments in which things can shape themselves, free of some of their usual constraints. The space itself is essential to the effect here. In this concrete cavern, the sense of awe that sometimes hides in science is given the space it needs to be felt.

The substation was only available for Art Sheffield due to maintenance work closing some sections of the building and making it safe to enter. I gather it will be several years before it can again be accessed by the public. In the meantime, it is hanging above the ring road, the sounds of atoms still bouncing around inside.

Andy Brown

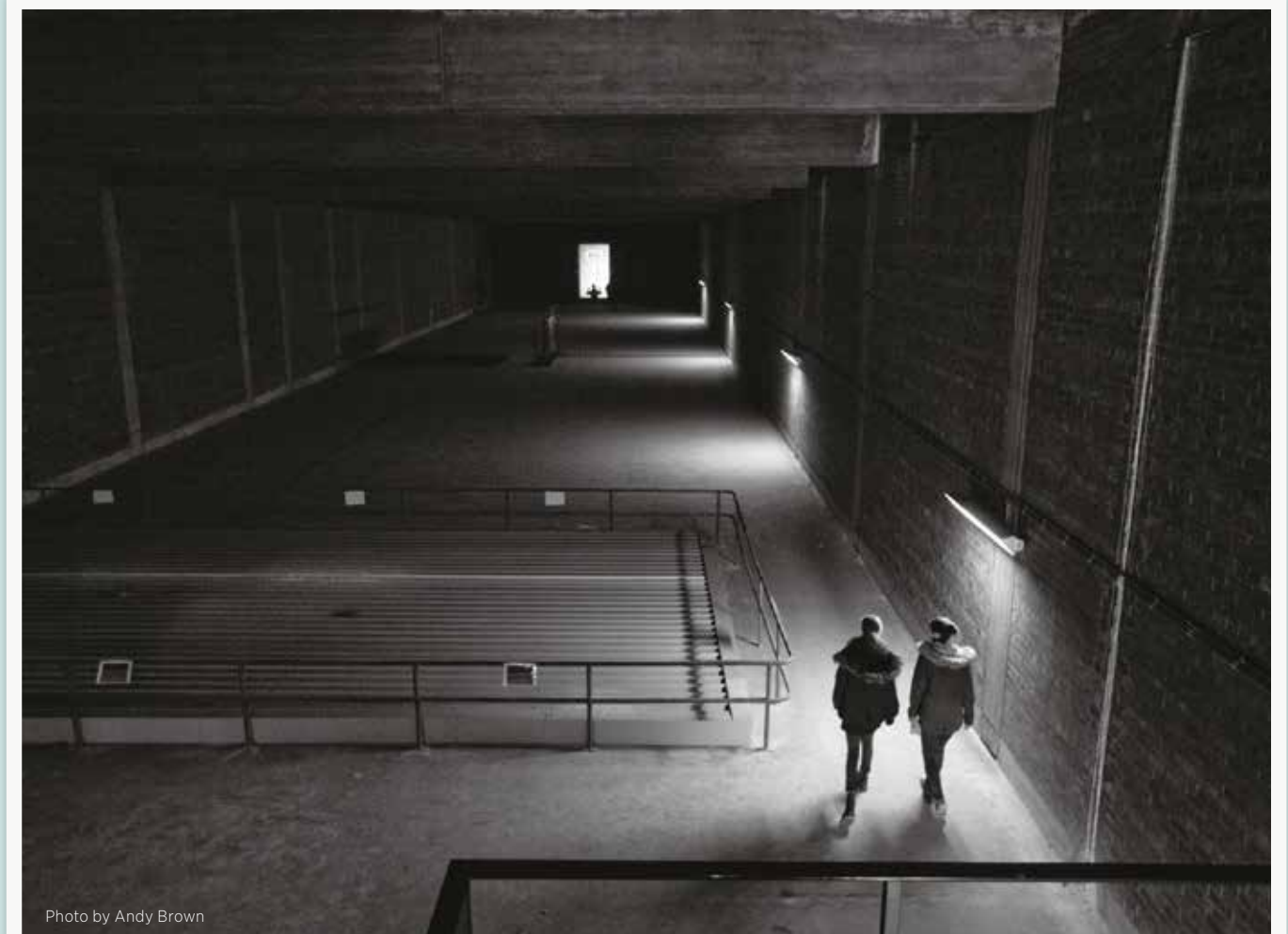


Photo by Andy Brown



Photo by Nathan Gibson

THE LIVING ARCHIVE

ARCHIVE-SHEFFIELD.ORG

The Living Archive was commissioned for Year of Making 2016 and designed in collaboration with local design studio Dust. Having spotted a few posts about this exhibition on social media, I thought I would drop in and have a look at what was on offer, because it sounded totally different to any other photography exhibition I had heard of in Sheffield.

The exhibition as a whole was really diverse, with a wide range of photographers and subjects covered, from drag queens and travellers to wrestlers and spring makers. It was part of a larger continuing project by local collective Archive Sheffield to produce a small series of free newspapers, focusing on documentary photography through portrait images of people within the city, and screenings of films created by the group.

The interesting thing about the exhibition, and all of Archive Sheffield's work, is how it is ongoing, and will become part of Sheffield's history within the Sheffield Archives and Local Studies collections, accessible for everyone to see for generations to come.

As a Sheffielder born and bred, I was really interested in what had been produced. I found myself drawn into looking at the people captured in the images and taking time to consider their place in the city.

The images I found myself most drawn to were Clive Eggington's collection, **The Site**, which depicts life on a local traveller site. I love the way Clive captured the site during the winter, adding to the feeling of being outcast, the people there living an isolated life in dilapidated caravans. In particular, I really enjoyed the images showing a couple of children, one using an old pram frame as a DIY go-kart, the other sitting between two rows of caravans while a duvet cover dried on a makeshift clothes line in the background.

The other set I really liked was India Hobson's **The Bee-keeper**, which captures Jon, a local beekeeper, at work tending to his hives, which are scattered around the city. Shown only in his bee keeper's suit, Jon's face is never revealed, and I love the way the set mixes standard portraits of him with close-ups of his hands as he pulls the honey super from the hive.

As a photographer working in the city, I was incredibly impressed with The Living Archive exhibition and will be looking out for more from Archive Sheffield in future. A huge 'well done' to the people behind the project, because it's something which, in time, the city will be proud of.

Chard Remains Photographical

facebook.com/chardremainsphotographical

MAPPING CREATIVITY

3 JUNE, HOPE WORKS HOPE-WORKS.CO.UK

As evening fell on Sheffield's Day of Music, which saw performances from Maxine Peake and the Eccentric Research Council, as well as Jarvis's voice hijacking the trams, all roads led to Hope Works for a celebratory knees-up from dusk till dawn.

This was a party to mark the city's Year of Making, a 365-day celebration of the city's artists and manufacturers. But it wasn't just a chance for people to let their hair down, as the night also showcased specially-commissioned video art, synchronised with DJ sets from a smorgasbord of Sheffield's best selectors and a live set from techno royalty The Black Dog.

As midnight approached, the Little Mesters room was whipped up to fever pitch with anthemic tracks by Four Tet and Daphni, while a screen in the courtyard showed films inspired by abstract natural patterns. With the mammoth main room finally open, more video art was projected onto huge screens surrounding the decks, designed to resemble the drop hammers and pouring ladles of the steelmaking industry.

In one film, microbial life-forms seemed to crawl all over the venue, while Rob Lee's work showed waves of colour jumping in time with the kick drum. Another macabre projection saw falling eyeballs pile up on the screen like a jar of gobstoppers.

Back in the rave cave, we had exhilarating chiptune played on a Gameboy by HarleyLikesMusic, followed by what was, as far as I could tell, a solo drum machine set.

Throughout the night, Hope Works boss Liam O'Shea could be spotted all over the venue, playing his own peak-time set, lending the bar staff a hand and giving interviews about the project. One kid even had a replica football shirt with 'LO SHEA' on the back, a testament to what the producer has done for dance music and the creative arts in Sheffield. Since taking over the WWI gun-barrel factory in 2012, Liam and fellow resident Chris Duckenfield have transformed the space into one of the city's creative hubs, not just for music but also for the visual arts, with its warehouse walls playing host to murals by Jim McElvaney and J Davies.

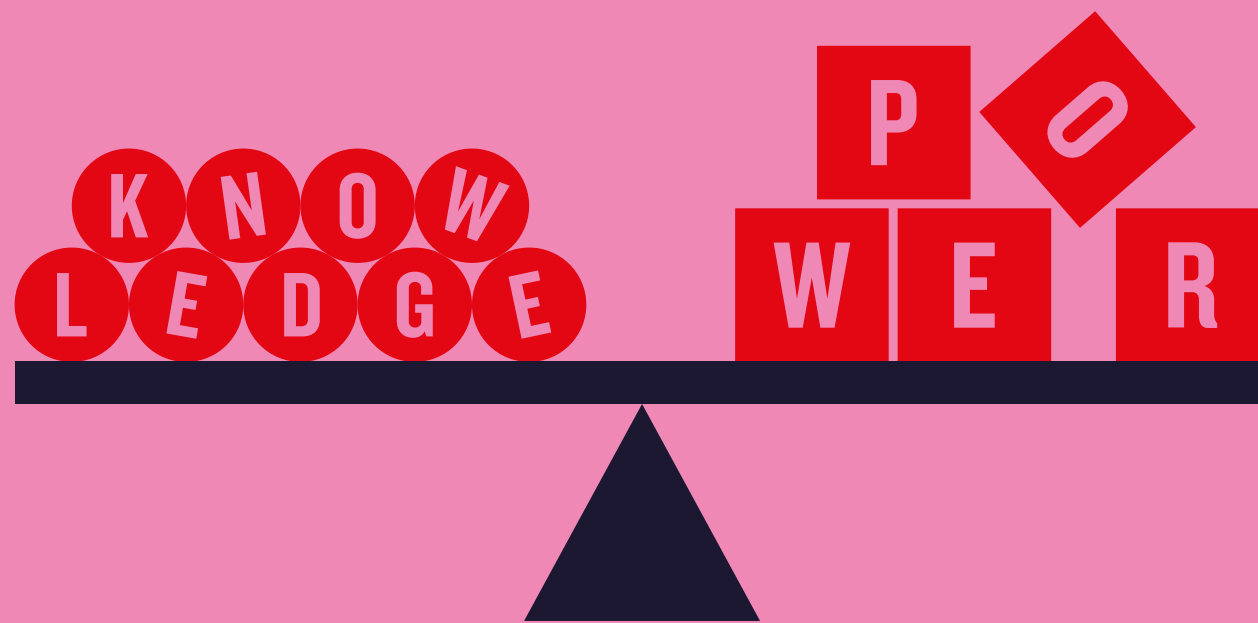
As Duckenfield treated the main room to Floating Points' 'Nuits Sonores', images of Park Hill, the modernist icon of 1950s Sheffield, were beamed out to the crowd, creating a link between the city's great designers of the past and those of the present, the latter looking towards the future.

Sam Gregory



Photo by Alex Morgan, Neuron Pro Audio

Sheffield Creative Guild is creative people of all persuasions, getting together, in a community without walls, tribes or hierarchy, joining together in one shining, self-sufficient hubbub of creative energy.



As individuals, as businesses or organisations, as a whole sector, we'll benefit from joining up so that we are all more connected, stronger, supported, celebrated and visible across our city and way beyond.

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Artist: Kid Acne





Artist: Geo Law

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Thur 7. July

Northern Swagger - Open Mic - Music, Comedy, Spoken Word, Anything arty goes kind of evening. Free To enter and join in. Doors at 19:30.

Fri 15. July

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Fri 22 - Sun 24. July Tramlines Festival

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Sunday - The Fargo Railroad Co. and Stoney + many more .



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Artist: Jo Peel



Artist: Rob Lee



Artist: Andy Cropper

DINA

DINA in Sheffield acts as a centre for collaborative practice, dialogue and engagement.

It is the base for Connect the Dots CIC, a not for profit Social Enterprise.

Thank you for supporting a local independent social enterprise and supporting grassroots cultural activity in the city.

SHEFFIELD CITY COUNCIL

LICENSING

ADVERTISEMENT OF APPLICATIONS

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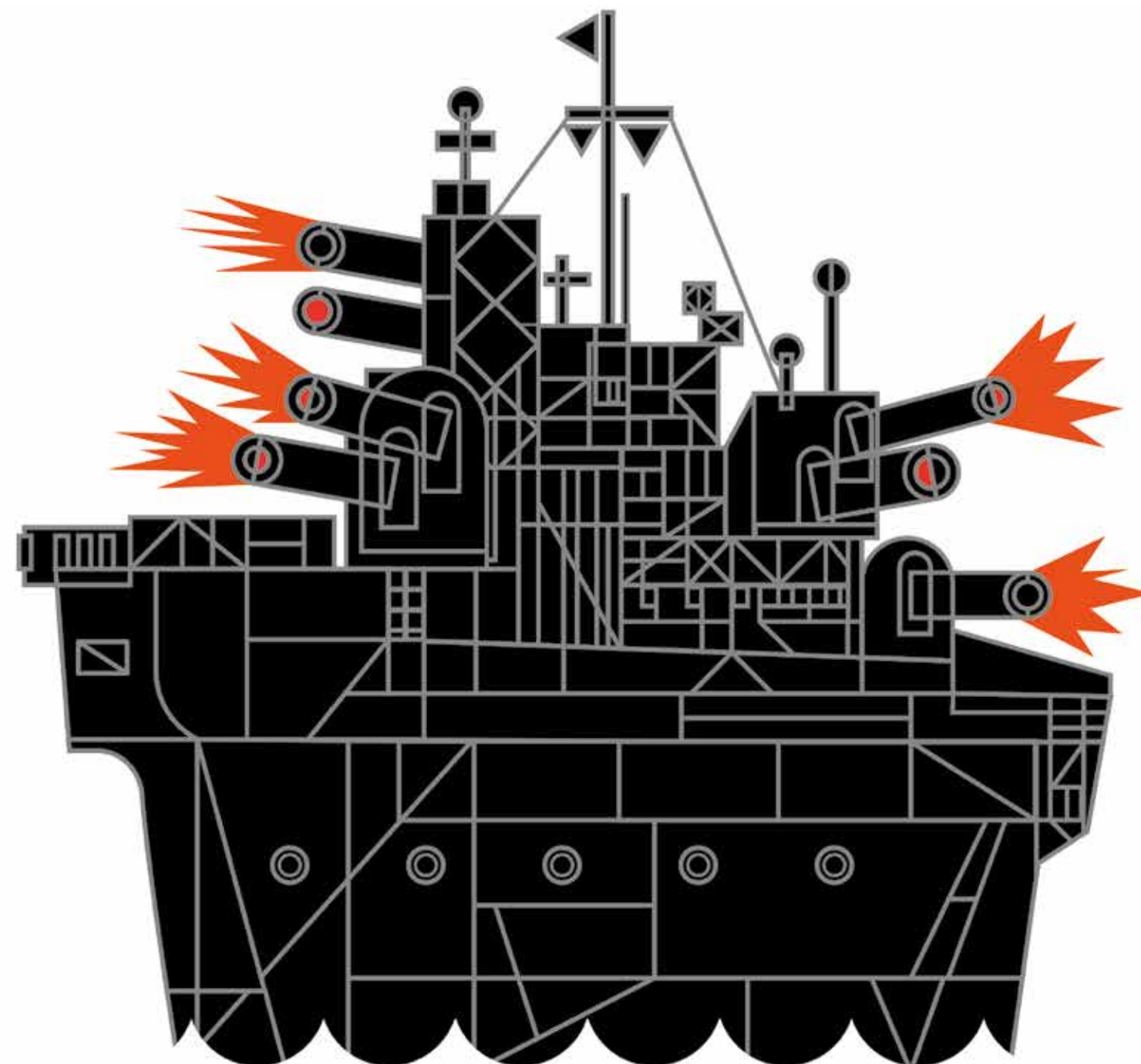
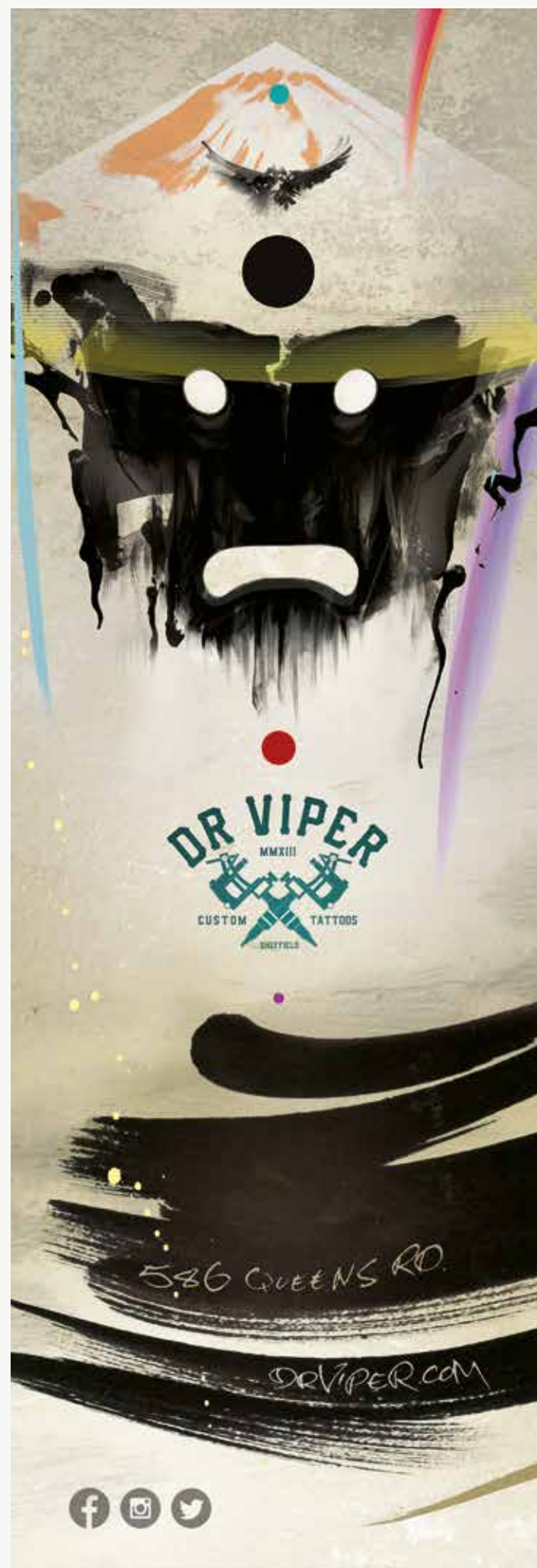
Days and times of licensed activities ;

Sunday 11:00-23:30. Monday CLOSED. Tuesday 11:00-00:00. Wednesday 11:00-00:00. Thursday 11:00-03:00. Friday 11:00-03:00. Saturday 11:00-03:00.

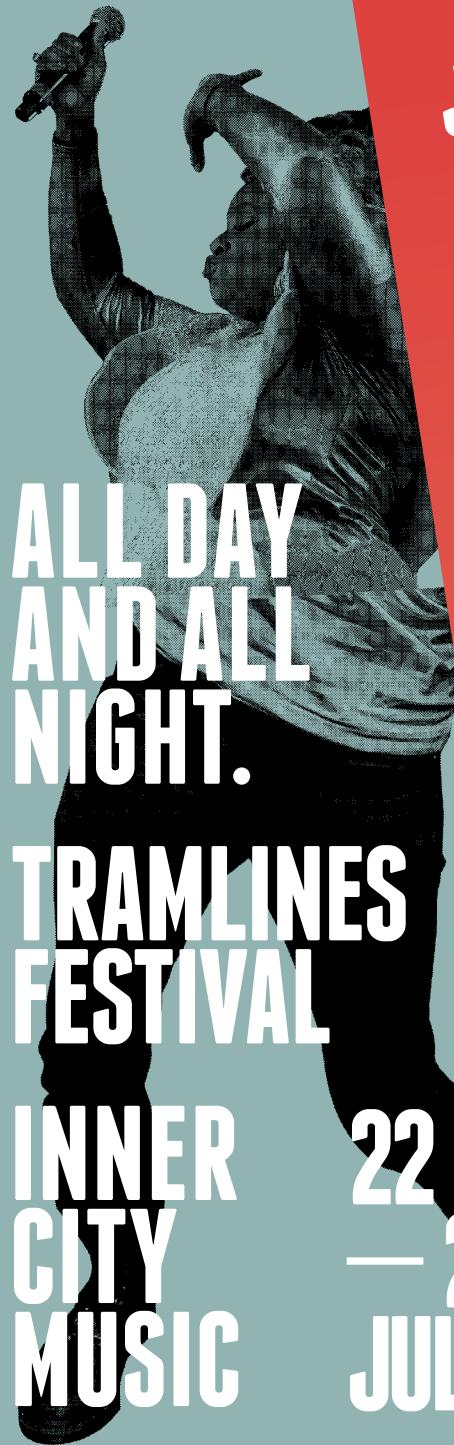
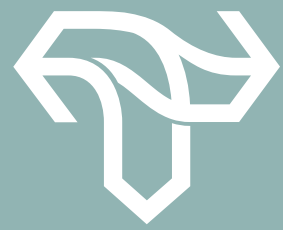
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Artist: Mick Marsden



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KATE JACKSON & THE WRONG MOVES / LEON VYNEHALL / LEVELZ / LITTLE SIMZ
LOGAN SAMA / MACHINEDRUM & RAGGA TWINS / MARIKA HACKMAN / MICA LEVI (DJ)
MOON DUO / MR SCRUFF & MC KWASI / MUMDANCE B2B PINCH / MY NU LENG & DREAD MC
MYSTERY JETS / NORMAN JAY MBE / NOVELIST / P MONEY / PARANOID LONDON
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TOM FINDLAY (GROOVE ARMADA) / YOUNG FATHERS / ZED BIAS / ZERO 7 (DJ)

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DENIS SULTA / DJ WOODY / ELIZA AND THE BEAR / GLOBAL ROOTS SOUND SYSTEM
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KUNTA I TAMBUI / LAST JAPAN / LAURA J MARTIN / LITTLE COMETS / MADAM X
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Artist: Tom J Newell

SOUND

THE CLASH AT THE MUCKY DUCK

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4 July 2016 marks the 40th anniversary of a very notable debut which took place in Sheffield, namely punk legends The Clash's first live performance.

The gig was in support of the still-relatively-unknown punk icons The Sex Pistols, allegedly hastily arranged by the band's management in order to beat to the stage their London rivals The Damned, whose debut was scheduled only a few days later.

Less well-known is the fact that the gig took place at a relatively small venue in Sheffield. Apart from Joe Strummer, the band were all inexperienced and had only formed the previous February, after Strummer and Jones had witnessed a game-changing live performance by The Pistols. Strummer immediately left his current band, pub rockers The 101ers, and formed a new one in the vein of The Pistols with friend and guitarist Mick Jones.

The new band was already being managed by Bernie Rhodes, svengali and friend of Sex Pistols manager Malcolm McLaren.

Sheffield punters, including "a couple of punks", according to Mick Jones. It's hard to verify what songs were played, but one of the brief, four-song set is alleged to have been 'Protex Blue', later recorded for the band's debut album, whilst another was possibly a cover of The Maytals' 'Pressure Drop'.

Within a year, both acts would be notorious and by the end of the decade, world famous. But at the time punk was still months away from the tabloids and the mainstream, and both bands were still in their early stages.

The gig was also the first of only a handful of gigs featuring guitarist Keith Levene in the short-lived five-piece version of the band. Two years later he would link up with The Pistols' John Lydon to form PiL, taking the by-then dying notion of punk elsewhere. For now, they were sharing the bill at a small gig in Sheffield. Both Levene and Lydon have discussed how they first met at this gig. The Boardwalk became a nightclub after shutting permanently as a music venue, and is sadly currently closed

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"THE CLASH PLAYED TO PERHAPS 50 FORTUNATE SHEFFIELD PUNTERS"

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Because of the risk of the first performance by the raw band going wrong, and because of Rhodes' determination to get one up on The Damned, it was decided the best plan would be to choose a venue outside London to test out the group, away from the capital's cognoscenti and nascent punk scene.

The chosen venue was The Black Swan on Snig Hill, just outside the city centre, known by locals as The Mucky Duck and in later years as The Boardwalk. Under all its names, the space hosted a variety of known or soon-to-be-known acts, including Genesis and AC/DC, but this gig was perhaps one of the most notable.

At the time, The Black Swan was a circuit venue for pub rock bands like The Feelgoods, and Rhodes must have calculated that it was far enough away from London for it not to attract any journalists or scenesters should anything unfortunate happen. The soon-to-be-legendary Buzzcocks, also Pistols fans and very recently formed, were also on the bill that night.

Apparently yet to be garbed in their customary ripped and paint-spattered attire, The Clash played to perhaps 50 fortunate

down and up for rental. This performance will nevertheless always be a great memory for the city.

Clash bassist Paul Simonon: "The day The Clash started really was when we played The Mucky Duck with the Pistols, which was great. It was the first time that I had ever played on stage. The night before it felt frightening but once we were on the way there then I began larking about. I tied one of Keith's shoes to a piece of string and hung it out of the back of the van – the door had to be open anyway so we could breathe. So there we were sitting with all the amps and luggage with a plimsoll bouncing around behind us and all the cars behind us slowing down to avoid it. But the moment that we walked out on stage it was like I was in my own living room. I felt really comfortable. Things went wrong during the evening, and Mick had to come over and tune my guitar, but it didn't bother me. I just wanted to jump around, but Mick wanted it to be in tune."

Robin Downe

LISTINGS

HOSTED BY
SAM GREGORY

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It's less than a decade old, but Tramlines is firmly embedded in Sheffield's cultural calendar. Like many of the guitar-wielding boys in attendance, it now sports a healthy fringe, championed by the forward-thinking publicans at Picture House Social. Neighbourhoods 2016 is free entry all weekend and will be overseen by party-starters Girl Gang and Delicious Clam, along with local heroes Kid Acne and Drenge.

Amazingly, other events still have the audacity to take place in July, and below is a list of the best of 'em, no wristbands required. As this is the 100th issue, I thought I'd mix things up a bit and ask some of my favourite local musicians to give us their picks of the festival as well.

LUCINDA WILLIAMS

Wed 13 July | Plug | £28.50

Still the reigning queen of leftfield country, Williams seems to have half a dozen lifetimes' worth of experiences to draw from, or maybe she's just such a good storyteller that it appears that way. A rare Sheffield gig in support of her new album, **The Ghosts of Highway 20**.

DRENGE RECOMMEND...

"We've been kindly asked by the Picture House to put together a fringe night - a Drenge Frenge, if you will. Mysterious masked wrestler Sammartino and Nottingham's notorious Babe Punch will be joined by FEHM, a solidly strong post-punk group from Leeds. On top of that, Manchester has spared us the UK Border Agency's living nightmare BC Camplight, diehard internet darlings Hot Shorts, and (deep breath) Peace and Love Barbershop Muhammad Ali." *Catch the Drenge Frenge on Friday 22 July at Picture House Social. Free without a wristband.*

MR. SCRUFF & MC KWASI

Thu 21 July | Leadmill | Free

As is now tradition, the veteran selector opens Tramlines with a marathon free party, this time bringing along pal Kwasi on the mic. Expect quirky visuals, a diverse mix of genres, and for the allocated tickets to disappear quickly.

THE JAPANESE HOUSE

Sun 24 July | Bungalows & Bears | Free

Amber Bain is the latest in a rich lineage of artists who toy with gender to reveal its hidden grey areas. On her **Clean** EP, post-production effects allow her voice to alternate between male and female, adding an otherworldliness to her beautifully produced R&B.

MANGO RESCUE TEAM RECOMMEND...

"Extravagant, swinging Balkan brass direct from Scandinavia, Whiskeyordnen will conquer the stage with their extravagant sound, leading a charge for all ecstatic party people. Drawing on elements from the entire musical spectrum, expect a luxurious and pompous stage show, full to brim with brass and sass." *Mango Rescue Team headline the Peace Gardens Stage on Sunday 24 July, with Whiskeyordnen on Saturday 23 July. Both free without a wristband.*

ZOMBY

Sun 24 July | Bungalows & Bears | Free

Since 2008, the Hyperdub producer has tapped into an endless source of material by becoming a sort of archaeologist of rave, nicking the furious breakbeats and chipmunk vocals of '92 and repositioning them in a post-grime landscape. It's bleedin' free an' all.

MAMMAL HANDS

Wed 27 July | Lescar | £7

Combining the looping patterns of John Adams with the spiritual transcendence of Pharoah Sanders, this group from Manchester forge concert hall minimalism and off-the-hook free jazz in an unholy alliance that's entirely their own.

COWTOWN RECOMMEND...

"This year's Tramlines is repping some amazing acts, with a cursory glance revealing Machinedrum, Marquis Hawkes, Moon Duo, Novelist and Perc, alongside noted legends George Clinton, Goldie and DJ Hype. But if you're a wise one you'll make time to catch super tight aggro-beat trio Blood Sport, the blissful falsetto-led bedroom pop of Toucans and the holy electronic musings of Saif Mode." *Cowtown play at The Harley on Sunday 24 July as part of Tramlines.*

WORKIN' MAN NOISE UNIT

Wed 27 July | Lughole | £5

No-nonsense Reading rock. Also on the bill, Brighton-based racketeers Lower Slaughter and, representing the Sheffield scene, Community and Temple Steps.

PETER HOOK & THE LIGHT

Fri 29 July | Sheffield Students' Union | £27.25

The ex-New Order man has formed a new band to perform Joy Division's **Unknown Pleasures** in its entirety, as is the trend of the moment. This is by far the best chance you'll get to see this music performed live, much to the chagrin of Sumner et al.



BAL-SAGOTH

STARFIRE BURNING UPON THE ICE-VEILED THRONE OF ULTIMA THULE *Cacophonous Records*

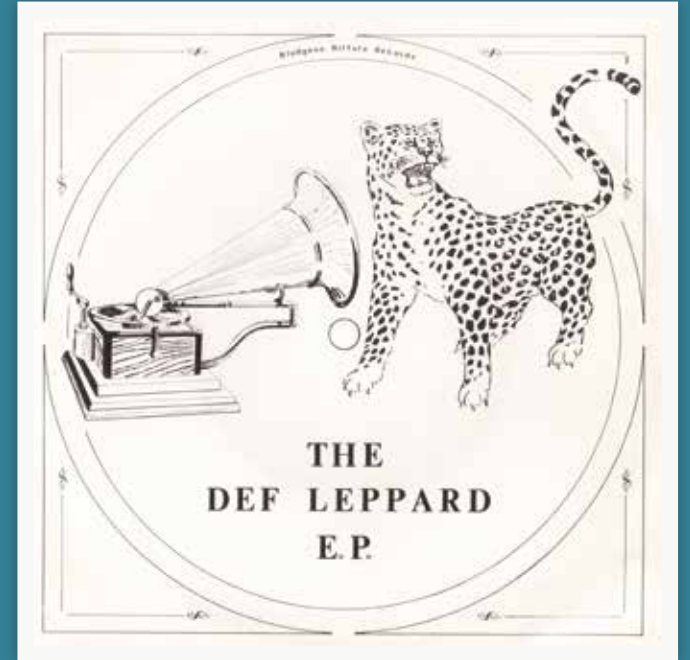
My first encounter with Bal-Sagoth was in the form of an advert within the pages of Metal Hammer in the late 90s. After reading about Phil Anselmo's drug overdose and Bruce Dickinson's minor solo career, I saw a picture of a blue album with some kind of malevolent creature raising its arms, half in victory, half in rage. The text was unreadable. I wanted to know more, and yet their presence was fairly minimal in the shops. I didn't know where to start.

Starfire Burning Upon The Ice-Veiled Throne of Ultima Thule was that album, and one of the tracks happened to be on a CD called **Gods of Darkness**, which I picked up in Rocky's. I remember reading the tracks and cover repeatedly on the bus all the way home up Eccy Road, where I then lived. I rushed home and learned it. The CD was in fact very good, mainly for a handful of gems. 'Summoning the Guardians of the Astral Gate' was one of these.

Why is it so good? It's battle metal, made with epic choral attacks and lyrics gleaned from Tolkien, Howard, Lovecraft and even Bronte, giving rise to majestic, poetic, rhythmic storytelling opuses which hammer on and on with glorious fanfare and power.

And as a Sheffield band, it's not uncommon to spot one of the members while you're out and about.

Rowan Blair Colver



DEF LEPPARD

THE DEF LEPPARD EP *Bludgeon-Riffola*

Def Leppard had their first rehearsal in a spoon factory on Bramall Lane and their first public gig at Westfield School in July 1978.

With their euphoric riffs, big blonde manes and undeniably stateside sound, they went on to sell records across the globe, unsurprisingly finding their biggest audience amongst the people on which they modelled their image, the Americans. At the height of their success in the USA, they went on to sell more than ten million albums. Who knew?

The 1979 **Def Leppard EP** is the band's debut, recorded by the ballsy Yorkshire teenagers on a borrowed budget of £150 at Fairview Studios in Hull. It's probably the only release which can be claimed to have come out of Sheffield, before they left for brighter lights. As you might expect, it's a lot grittier than the glam metal hits they're famous for, but this is perhaps owing more to the fact that it was recorded almost 40 years ago than anything. The foundations of future guitar solos – notably the solo on opening track 'Ride into the Sun' – are evident even in this premature production.

If it's a slice of Sheffield's music history that you seek, then hunt through the vinyl section of your local independent for this little rarity. The 7" white label version is the one you're most likely to come across, while the original yellow label has made its way to that ethereal plain of the collector's item. Alternatively, if you weren't born when the EP was released, ask Pops. He might even have a copy.

Danielle Mustarde



THE HUMAN LEAGUE

REPRODUCTION
Virgin Records

When I became aware of pop music, The Human League were long past their peak of synthpop pomp, a by-word for everything aesthetically awful about the 80s. What 12-year-old sees past the surface of anything? Not this one, at any rate. To the extent that I thought about them at all, I filed the League in the box marked 'dire TOTP shite'.

I take a more balanced view these days. The revelation arrived in the form of that **Synth Britannia** documentary the Beeb did a while back, digging into the roots of the synthpop sound I'd learned to loathe. Here were the familiar icons of 80s UK pop, but pictured and played back as they were during their earlier (post-)punk incarnations.

And here were The Human League who recorded **Reproduction**, before the shoulder pads and high-volume styling mousse, before the schism between Phil Oakey and Martyn Ware became a full-on split. Here were The Human League as something transgressive, edgy, strange. Something shamelessly science-fictional, reeking of late-70s anomie, of Ballard and Kubrick and industrial decline. In the aftermath of the 2008 financial crisis, that album sounded incredibly retro and incredibly relevant at once.

Ever since I arrived in Sheffield a few years later, *Reproduction* has been among the records that soundtrack my wanderings around the city, drifting through the ruins of a prematurely foreclosed-upon modernist utopia. It's an unmistakable product of not only a specific time, but of a specific place. A memory of something I never experienced, which nonetheless strikes like a déjà vu.

Paul Graham Raven



SCREAMING MALDINI

SCREAMING MALDINI
HIP HIP HIP

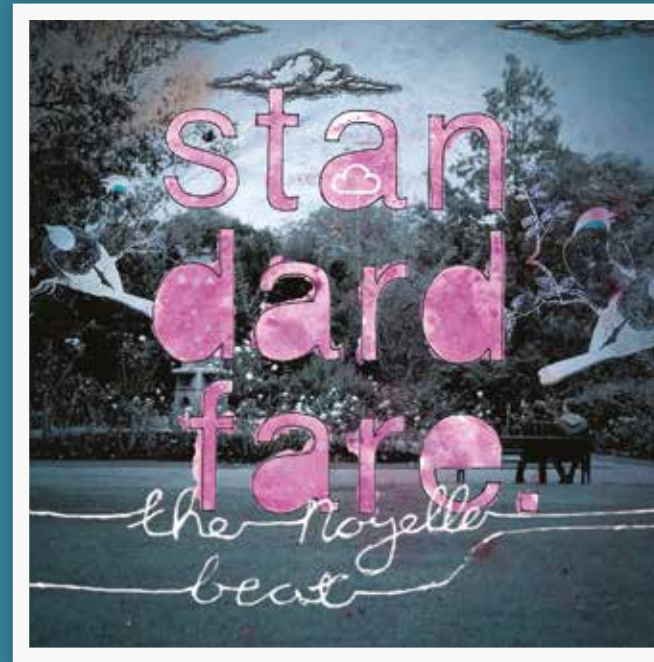
My first ever review in these hallowed pages was of a very early Screaming Maldini gig, back in 2010 (issue #25). I'd never reviewed a gig before that. I just remember thinking, "Holy shit, the world needs to know about this," and jumping on their bandwagon as quickly as I could. Two years later, their magnificent debut album was released to great acclaim.

If you've seen a film at the Showroom in the last couple of years, chances are you've already heard the album's biggest hit, the ludicrously catchy 'Summer, Somewhere', used repeatedly in the ShAFF trailer.

Maybe you delved a little deeper and watched any of the deceptively clever yet constantly rewatchable videos they made. Maybe you saw them perform and took in the real magic. Screaming Maldini were the definition of a great live band - every musician a virtuoso, six-part vocal harmonies totally normal. Often accompanied by choir, strings and, on one memorable occasion, a full symphony orchestra, a gig of theirs was an overwhelming, colourful, breathtaking experience.

Heavy on synths, brass and big vocals, their music was full-on pop, but scratch beneath the surface and you'd see a world of innovative creativity. No track on this album is in 4/4 time. Clever rhythms, unexpected structures and grand melodic flourishes are everywhere. I doubt I'll hear anything quite like them again. Sadly, they split 18 months ago, but what a memento these 12 songs are. Unforgettable.

Ben Eckersley



STANDARD FARE

THE NOYELLE BEAT
Thee Sheffield Phonographic Corporation

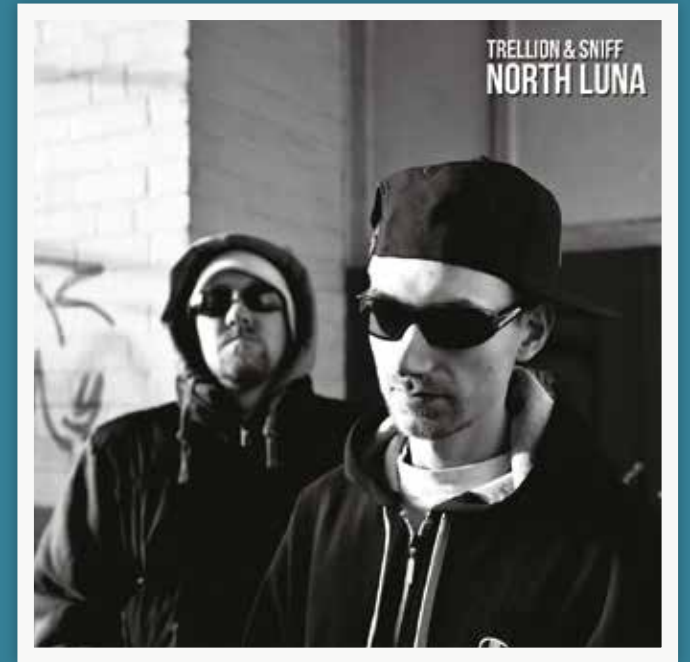
It's the album that revived my wilted faith in indie pop, though I don't think *Standard Fare* intended to be an indie pop band. They came from a rock and pop world, stifled in their hometown of Buxton.

It wasn't until they moved operations to Sheffield - recording at 2Fly, rehearsing at Yellow Arch, signing with Thee SPC - that they found their community. I identified with much about how and why they were making their music before I'd even heard the whole album. They were writing unpretentious, personal, danceable pop and I loved it.

The single 'Dancing' was on repeat until the full-length arrived, featuring future singles 'Fifteen' and 'Philadelphia', and bookended with two of their best, 'Love Doesn't Just Stop' and 'Wow'. It's Emma Kupa's voice that gets you first. It's honey and tar, imperfectly perfect, raw and genuine. Her lyrics, conversational but blithely poetic, are delivered with unsparing honesty, private stories told to you straight, as a friend or ex-lover. With Kupa also on bass, the trio was completed by Dan Howe (vocals and guitar) and Andy Beswick (drums), and it was a great band recipe while it lasted.

Like many SPC bands before them, including my own, they'd been over to play for Music Transfer Protocol, who in the late 00s brought together Northern English and Northern French bands for compilations and festivals. **The Noyelle Beat** title helped slot the album even more neatly - and for me, nostalgically - into Sheffield's recent musical history, where it shines.

Nat Johnson



TRELLION & SNIFF

NORTH LUNA
Bad Taste Records

North Luna sounds like what you'd expect from Trellion and Sniff from the off, from the spacey, looped soundscapes of 'Cape Horn Fever' to the chopped-up film dialogue and the faster, harder hitting bangers. Except this time around it all seems turned up a notch - the snares harder, the tempo faster and the 'dumb' even dumber. The mostly in-house production glides from one track to the next, lending itself perfectly to the pair's lazy flows and their own brand of lyrics.

More than anything though, this album probably marks the point where the duo's sound, aesthetic and image all came together most coherently. The EPs they released before - **Strange Harvest** and **The House and The Brain** - were clearly a step in this direction, but the Trellion and Sniff that seems so familiar, from image to lyrical content, is more precise and perfected on this album.

It was received as one of the best UK hip hop efforts out there. The Quietus included it in their top hip hop records of 2013, alongside the likes of Earl Sweatshirt, Kanye West and Pusha T. The fact that it's littered with Sheffield references and appearances from local artists, like Rawkid on the insanely good 'Le Chambre', goes to show how interesting and diverse music in this city can be.

It's hard to imagine albums like *North Luna* reaching the audience and acclaim they deserve if it wasn't for labels like Bad Taste. But without artists like Trellion and Sniff, it's even harder to imagine the Sheffield music scene being so much fun.

George Springthorpe



ALTERN8

OLD SCHOOL MASTERS

.....

Beat Herder Festival, an annual convention of the North’s silliest and wonkiest smiles, sprawls itself giddily once more across the Lancashire countryside on the weekend of 15-17 July. A right panoply of nonsense, music, secret tunnels and pure cheek, it started as a free party organised by Toil Soundsystem and has grown to become ‘the jewel in the crown of the North’s festival calendar’.

Mark Archer, founder member of Altern8, one of the most influential underground music acts of all time and at the forefront of original hardcore (now known simply as old school), talks to Alex Fenton-Thomas ahead of his debut set at the festival.

It’s been over 25 years since you started Altern8 with

Chris Peat. The past ten years have seen a revived interest and demand for your old school hardcore sets at festivals. What’s your experience of the festival circuit?

I’d never been to a festival until 2006, when I played at Glade. It was just one of those perfect sets. Absolutely the right place, right time. Because it was Sunday night, people were looking for something different - they’d had enough of techno, DnB - and for a few hours everyone wanted old school. Sometimes you play a set and you just go through the motions. Even if you have a fantastic set up and great sound, if the crowd energy isn’t there then you don’t remember it. This set was fantastic and it set the bar for most festival bookings after that.

My wife sorts out my bookings and she’s usually milling

about in the crowd, so she tells me what’s been going on. She overhears people, who might have just walked in because I was playing LFO, say to their mates, ‘We’ll leave after this song,’ and then go, ‘Oh, wow, this one! We’ll stay for this one!’ and then just stay for the whole set. It’s bad, because people might have plans but I’ve ruined them. I’m just absolutely flattered that I’m still being booked after 25 years.

What have been your favourite events since starting playing at festivals?

The Bang Face Weekender is special because the crowd are one in a million. The atmosphere is fantastic, completely no holds barred. It’s one of those festivals where you’re in chalets at a Pontins resort, and it’s just really friendly bedlam.

Someone told me they saw you get married at Bang Face this year.

Everyone saw me get married at Bang Face this year. I mentioned to the organiser that we were thinking of having some kind of ceremony there and he said, ‘Why don’t you open the festival?’ So there we were, me and Nikki, Nikki in a wedding dress and both of us wearing the Altern8 face mask with an ‘A’ on it, and thousands of people watching us get married. We had hymns that we had changed the words to - “give me joy in my heart keep me raving” was one of them - and everyone was singing along and joining in. They baptised four people in a dunk tank so they could be witnesses. Absolute joy and madness.

Do you enjoy playing cosy venues or big stages?

Well, probably my most memorable set of this period was playing the Arcadia spider at Glastonbury. It’s a huge robotic

What was different about the music you were making as Altern8?

The stuff we were releasing as Nexus 21 was purely influenced by Detroit. There was nothing else in there, really. The stuff that became the Altern8 sound was different because the influences were more varied. There was acid, 808 State in Manchester, acid house coming over from the US, but then Belgian and Italian house and also electro and hip hop. We grabbed everything, stuffed it all together and threw it out at the world.

Your most famous tracks always live up a room and that kind of old school rave is influencing young producers today. Sheffield’s Off Me Nut Records have always been partial to the old school sound. What is it like mixing it with the youth of today?

I did a Boiler Room set a few weeks ago and there was a crowd of 17 year olds going mad to the old rave tunes. Some of them thought it was a completely new kind of music, they were telling me after. Some of the comments underneath say, “Show the kids how it’s done, Mark,” but they don’t need to be shown how it’s done. People think the old rave scene is dead but it still happens now. Free parties still exist. It’s the vibe that carries on. It hasn’t finished.

What was your first experience of free parties?

They completely just appeared out of nowhere. I remember clubbing before house came on the scene, and it was all people in shirts and shoes wanting to kop off and get a kebab after. Then suddenly we’re in dark rooms with a smoke machine and

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“GIVE ME JOY IN MY HEART KEEP ME RAVING”

.....

spider made from old reclaimed engine parts from planes that shoots fire and towers over the crowd.

I had already played this stage at Boomtown Fair the year before. That was another Sunday day time set, everyone milling about and a crowd slowly growing beneath me. So I wasn’t expecting anything different for Glasto, really. I was climbing up to the booth, poked my head over the little wall and could see between 30 and 40,000 people surrounding me.

Going back to 1990, you made a name for yourselves as being at the vanguard of an exciting underground rave scene, playing free parties and clubs across the country, but you were also distinctive because of what you wore.

Yes, the masks. It started because before Altern8, Chris and I were making music influenced purely by Detroit techno and house under the name Nexus 21. We were booked to play a Bleep tour organised by Network Records and Warp. In fact, we were the only non-Sheffielders on that tour.

Then, a few months after that, we got booked on the strength of a different style of release we had just put out. Originally this was meant to be under the name Alien8, but there was a mistake at the printers, so we became Altern8. We didn’t want to go to the same clubs we had just been as Nexus 21 looking exactly the same, so we needed a disguise. It just so happened my brother was in the RAF and had two spare chemical suits, so that was that. There was no message or motive behind it at first. I just tippexed ‘Altern8’ onto the pocket and that was our costume.

strobe lighting dancing to the same kind of music all night, acid house. ‘Where did it come from?’, we’re asking ourselves. Then the whole clubbing experience is suddenly outside and you’re part of this mad, huge community where all anyone wants to do is dance and everyone is into the same thing. But yeah, things like that still happen now. It’s not died.

You’ve never been to Beat Herder before. Did you know it started out as a free party? They’ve got a church there and a tattoo parlour next door. I’ve got a feeling you’re going to enjoy it.

No, never been but I’m really looking forward to it. A church? We can get those hymns out again then. A gig is only ever as good as the crowd, so I hope it’s as bonkers as you describe.

Alex Fenton-Thomas

You can catch Mark Archer playing an Altern8 set at Beat Herder on Saturday 16 July. Mark’s autobiography, The Man Behind The Mask, about his adventures in rave, is out on 1 August.

beatherder.co.uk | markarcher.co.uk

HEADSUP

UK MONDO

.....

UK Mondo is Sheffield's newest online radio station, showcasing the city's leading electronic lights and fulfilling a demand for local DJs to profile their talents. Since its launch in October 2015, its comprehensive schedule of electronic programming has been notable for its rapid rate of growth, supplemented by its high-quality output and diverse roster.

Broadcasting from the Shalesmoor area are names like Pipes, DJ DMK, Deadbeat and Pedram. With a growing fan base, UK Mondo is pushing the sounds of Sheffield across the UK and beyond. Entirely self-funded through its own events and DJ subscriptions, UK Mondo represents the homegrown DIY attitude that has powered Sheffield's music culture for decades.

I spoke to Josh Kerr, one of the founders of UK Mondo, about its ethos and future plans.

Why did you decide there was a need for an online radio

any talent from our own city is given the platform to express this on. We want to be the reason why people get into music.

FM radio is the dream, really. I think if our station continues to grow at the rate it has been, I truly believe it could be a reachable goal. Our nights have actually all gone really well, and they have shown that we do have a face and a presence within the city.

We have talked about launching a label. Currently we're trying to move out of our small space into a bigger, central location, and then we can really start to make our ideas a reality.

For those unfamiliar with some of the shows and presenters, can you give us an overview of what people can expect to hear on UK Mondo?

We have a really wide range of great shows on the station. Off the top of my head, we have Oris Jay, Pipes and Andy H, who really speak for themselves, I think. We also have Palizé, Mr Dubz and Deadbeat, who stand out for me on the bass production

"FM RADIO IS THE DREAM"

station based in Sheffield?

Sheffield is a special place anyway, but it has a unique connection to music. Most of the artists on the station are from the city or have been drawn in by their own experiences. It's something we all feel connected by, something we all care about. Internet was the only real option for this, simply because of the freedom it gives us. We can be who we are without any adverts.

Is there something particular about Sheffield that UK Mondo is trying to capture?

Sheffield has a strong musical culture and I guess we are trying to be that hub to bring people together. Personally, I think the musical community here has a bit of a DIY attitude and it would be nice to have a place like-minded people could come. So I think really what we are trying to capture is something that has been going on for years, but having a place we can nurture it in a positive environment.

What are the future plans for UK Mondo? Do you see it expanding into FM radio, more events, a label or other platforms, like other internet radio stations have done?

We just want to push ourselves further in Sheffield. We've got a worldwide audience currently and we want to make sure

front, and even Ashley Holmes with his Plenty Vibes show, my personal favourite currently, which is kind of chilled and funky. Everyone on the station brings something different yet equally great to make each day unique.

Checan Laromani



ukmondo.com

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FILMREEL

SONITA

DOC/FEST YOUTH JURY AWARD WINNER

As the name suggests, Sheffield Doc/Fest's annual Youth Jury Award recognises the film that best depicts the elusive concept of youth. After a lengthy deliberation process, we made a unanimous decision to award the prize to a film that we believe will continue to strike a chord with young people the world over for some time to come.

We were witness to documentaries that dealt with the trials, tribulations, struggles and triumphs of young people from all walks of life, in a variety of different scenarios and from a wide spectrum of backgrounds. But it was the story of a young woman named Sonita Alizadeh that caught the eyes, minds and hearts of the panel.

Sonita, directed by Rokhsareh Ghaemmaghami, follows an Afghani teenage refugee living in Iran and her fight against tradition, discrimination and injustice. A rap prodigy turned political activist, Sonita is to be sold as a bride to a man she

“SONITA IS AN INSPIRING FIGURE FOR VIEWERS OF ALL AGES”

has never met or loved, but uses her remarkable musical talent to speak out against the culture that seeks to deny her of her dreams. Navigating the pitfalls of a religion wishing to silence her, a family wishing to sell her and a government that deems her talent obscene, Sonita is an inspiring figure for viewers of all ages.

Ghaemmaghami handles a tricky subject with consideration and care, and though her direct involvement in Sonita's life could be deemed unethical from a filmmaking perspective, the results are stunning. An honest, sensitive and at points harrowing portrayal of a young girl's fight against a predetermined destiny, Sonita delves into the idea of youth and returns triumphantly with a message that is empowering and incendiary.

With Sonita's profile swiftly rising, and her music and politically-charged lyrics spreading across the planet as you read this, her name and her art will soon be a vital contribution to an important discussion.

Kristofer Thomas

DOC/FEST

AND ITS UNTOLD STORIES

It's unsurprising that **SEED: The Untold Story** (Siegel & Betz, 2016) received the Environmental Award at this year's Doc/Fest. A beautiful and innovative film, SEED is highly informative and persuasive in its invitation for viewers to take to heart that 94% of seed varieties have disappeared from our world over the last century. Messages such as this are conveyed with potent imagery, and also in their wider socio-historical and political contexts.

The film's treatment of one of its participants shows this in microcosm. We hear of her interest and enjoyment in learning about and working with seeds as a child, then of how things changed in India with the introduction of GM crops, including the suicide of her uncle, a farmer. Only then does SEED reveal the immensity of the suicide epidemic. But the film is not one of despair. The same participant is later shown to join with others to make positive change, following Vandana Shiva's lead in standing up to corporate power and increase seed sovereignty and natural resilience once more.

SEED was one of many films about 'the environment' and our human (mis)treatment of it and our fellow living beings. **Frightened** (Delestrac, 2016), for instance, revealed that 20 freight ships release as much sulphur into the atmosphere as all the world's cars annually, and that there are 60,000 such freight ships using the world's shipping lanes. **Unlocking The Cage** (Hegedus & Pennebaker, 2015) and **Born To Be Free** (Petrosyan, 2016) expose the despicable consequences of treating non-human animals as things, with no legal rights as persons.

Many of Doc/Fest's films accentuated the alarming crisis point that's resulted from our utterly anthropomorphic worldview, indicating that the 'sea blindness' referred to in **Frightened** is matched by endemic plant blindness and non-human animal blindness, in ways that are neither practicably nor morally tenable.

To my surprise, the first film of the festival, **Kedi** (Torun, 2015), a film ostensibly about cats, spoke particularly eloquently to this crisis, recognising the essential interconnectedness of human and non-human lives, of the space we share that gives us all life. After others express concern about the erosion of old Istanbul to make way for the new – a city increasingly devoid of green spaces – one contributor remarks towards the end of the film, "If we can learn to live together again maybe we'll solve our own problems as we try to solve theirs [...]" and rekindle our slowly dying joy for life."

Samantha Holland



Sonita (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

NOTES ON BLINDNESS

PETER MIDDLETON & JAMES SPINNEY, 2016

1-7 JULY | SHOWROOM | £7.50

Winner of the Storytelling & Innovation Award and a huge audience favourite at Doc/Fest, this remarkable film is based on audio diaries that theologian John Hull made after he went blind. Funny, beautiful and revealing of the brightness of imagination and life beyond the darkness of a lost visual field, this is a truly innovative documentary.

THE SACRIFICE

ANDREI TARKOVSKY, 1986

17- 19 JULY | SHOWROOM

Haunting and resonant, Tarkovsky's last film is ostensibly about the power of prayer in a world facing nuclear annihilation. Contemplating human existence and morality, this film is not easy viewing, but if you open up your imagination, you can enjoy this rare opportunity to see Tarkovsky on a big screen.

SECRET WOMEN'S BUSINESS

FRONTIER MEDIA, 2016

THU 21 JULY | 7PM | CAFÉ #9 | FREE

Café #9 is delighted to be screening a new, locally made film about a Sheffield-based weaving project run by Somali women. The documentary showcases beautiful crafts and looks at relationships across generations and cultures. We'll be joined by filmmaker João Paulo Simões and participants in the documentary for a lively discussion after the screening.

ENTHUSIASM: SYMPHONY OF THE DONBASS

DZIGA VERTOV, 1930

WED 27 JULY | 6:30PM | SHOWROOM | £8.50

Part of the Yorkshire Silent Film Festival, this avant-garde metaphor for Soviet collectivist supremacy was originally shown with a 'score' utilising concrete sound – an innovation in itself – so it's an interesting choice to screen it with a new score, played live by That Fucking Tank, and as part of a silent film programme.



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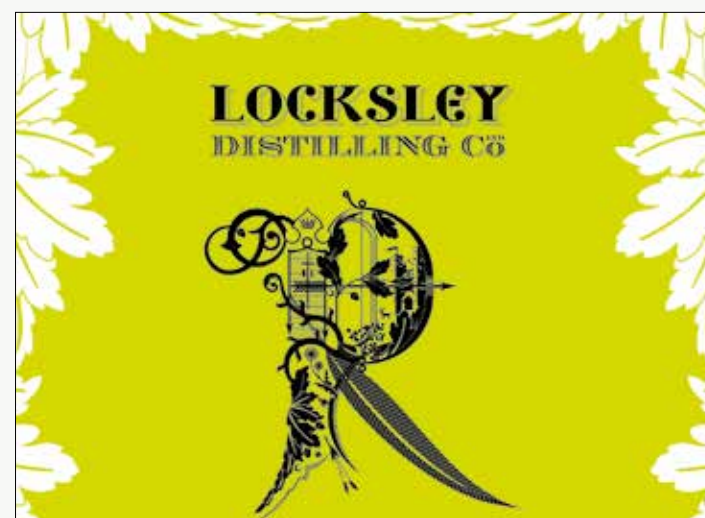
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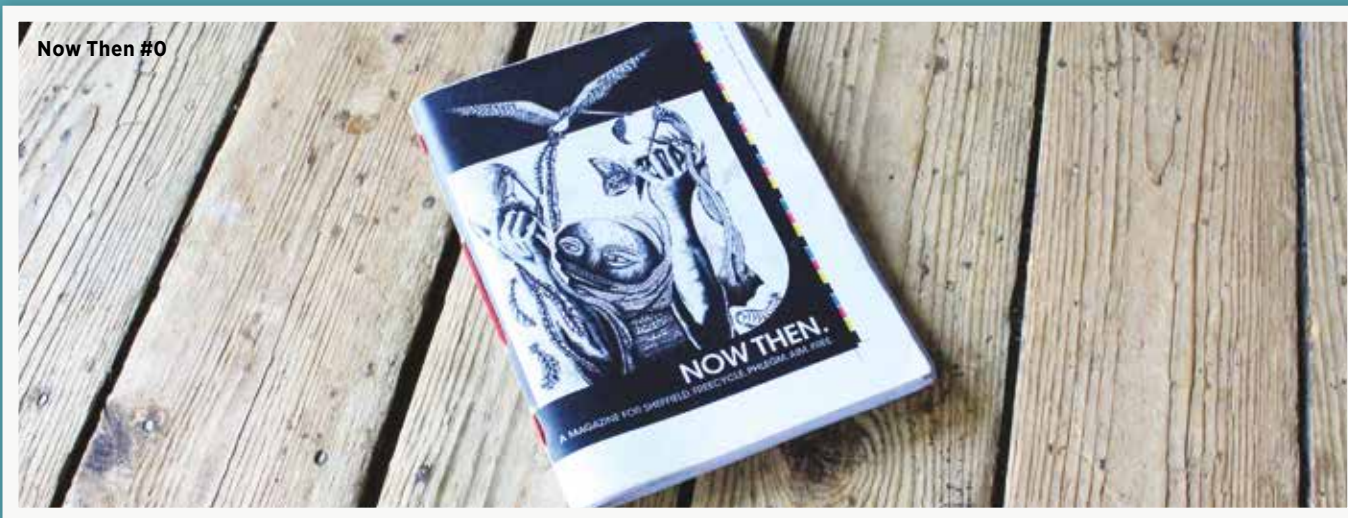
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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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NOW THEN #100

We couldn't have made it to 100 issues of Now Then without a group of very important people. You, the wonderful traders and venues who let us come in, even back in the days of showing you a mock-up A5 magazine tied together with a bit of string (see above picture). You, who've supported us through the ups and the downs, right through till now, eight years and 100 issues later.

We started with Sheffield's best chippy (**Two Steps**, duh), a couple of amazing pubs and our man with a van, Olly Galvin. **Corporation** have graced our pages since day one. Corp, we raise a purple pint to you. **Porter Books** kept us up to our noses in great literature for years, meaning one of us will have to move a whopping 19 boxes of books to his new house. **The Red Deer** kept us fed and **DQ** kept us drunk when we were in our heady early days. **Beanies** showed us the future with their amazing organic produce and **The Harley** gave us a place to celebrate our successes and drown our sorrows.

It would be remiss of us not to mention one of our staunch favourites and firm friends, **Abbeydale Brewery**. Not only have we watched with pride as your beers have spread throughout the city and beyond, but we've been lucky enough to work with you to make our own beers. You've made them for our birthdays (who could ask for a better present?) and to show support for the events we run through Festival of Debate. We look forward to toasting the new mag with a pint of your finest.

Speaking of breweries, another corker is the amazing Blue Bee Brewery and their pubs, **The Punchbowl**, **The Rutland**, **Three Tuns** and **The Closed Shop**. We've shed stressed tears over comforting pints at **Shakespeares** and then partied till dawn at **The Forum**. Our local, **The Beer Engine**, is our Friday night pint

of choice. Thank you for always supporting us, with advertising and pints. **Yellow Arch** is another great venue which has been with us from the start. We've loved seeing in the early hours of the morning with you.

We also can't let such a landmark pass without thanking **Showroom Cinema**. A pinnacle of independent life in Sheffield, we feel proud to be able to showcase your impeccable programming in the mag each month. Likewise, a special thank you to **The Leadmill** for allowing us to show off your venue on our pages.

Through our work with great spaces and places, including **CADS**, **Party for the People**, **Union St** and **ROCO**, we've been able to meet some of the incredible artists who have graced our pages and put on some of our favourite events that we've run. We have also been lucky enough to work with and attend some of the best festivals going, including **Off The Shelf**, **Sensoria** and **Doc/Fest**. Thank you for keeping people thinking and the independent spirit alive.

Props to both of the universities, who have always given their support to Now Then and Festival of Debate, and the whole Sharrow Vale Road community, including, but certainly not limited to, **JH Mann**, **Porter Brook Deli** and **Starmore Boss**.

But there is one business in particular that is integral to our success: **Evolution Print**. Evo have never failed to turn out an amazing print in the five years that we've been working with them. Now Then just wouldn't be the same if it wasn't printed by them.

A huge thank you, one and all, for your support over the years. Here's to the next 100.

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Beanies has always been a step above the rest for us. Evan and the gang provide incredible produce, in terms of taste and sourcing. They go out of their way to make sure you have everything you need, whether you're coeliac, lactose-free, vegan, veggie, soy-free or just really hate certain vegetables.

Dream of a fruit and Beanies will make sure it's there for you. 30 years of trading has definitely led to an expertise that is appreciated all over the city. They also run a really great veg box scheme, delivering a high-quality, rotating selection of veg across Sheffield for over 20 years, so they know what they're doing.

Last year their hard work was recognised by them winning Best Independent Retailer at the Observer Food Awards and they're up for it again this year. You can vote for them online, so head to the website and have your say.

Beanies have been great friends of ours over the years, so thanks to them for supporting us.

TWO STEPS

249 SHARROW VALE ROAD
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Consider this our ode to fish and chips. Crunchy and crispy, gravy covered and more. There can only be one place for this traditional treat in Sheffield and that's Two Steps. Two Steps we love you, for sure.

Two Steps has been a firm friend since our first issue and we can't describe how grateful we are to them for that. For all the times you've provided mushy pea-covered love to those who can't be bothered to cook, for being constantly reliable with your crispy batter and perfectly cooked chips, for keeping everything about as Yorkshire as it gets by selling our favourite chip butties and rissoles, plus serving a gravy that would make anyone feel proud to be up North. Most importantly, thank you for helping us, from 1 to 100.

Our Laggy has been running Two Steps since we can remember. The business actually started back in 1895 as a 'fresh fish dealer', but whilst it may have passed through a few owners since then, it has always managed to keep its charm and, most importantly, its superb taste.

CORPORATION

2 MILTON ST
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Corp. The name is said in reverential hushed tones by freshers all over the city, whispered lovingly by locals, and proclaimed with a sigh of relief after realising that West Street isn't the only place to go on a Friday night.

Whether you're a purple or a blue pint person, it doesn't matter. With a smorgasbord of musical genres on offer, Corp is the perfect place for all. Every year they put on an enviable line-up of local and national bands, bringing in punters from far and wide. Last year alone they put on an impressive 140 gigs.

Voted third best rock club in England by Kerrang for a reason, Corp have been sticking it to the man since 1997. Each room has a varying theme, from dubstep to metal to teenagers pretending they remember 'Smells Like Teen Spirit'. We all have that friend who's decked it from the top of the stairs to the bottom, and there's always that one time you had one too many quad vods and paid the price. You know a true Corp lover when they have a pair of shoes that they save specially for nights out at Corp.

Corp, we salute you.

ROCO

342 GLOSSOP ROAD
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In May 2014, ROCO launched their first campaign to raise £200,000, aiming to take a grade II-listed building near the centre of town and regenerate it into a central hub for creativity and art. They had a vision of not only taking one building, but a large part of the terraced row between The Harley and the SU, creating studios, co-working spaces, galleries and a 'Maker Shed', where those who are feeling handy can share tools and make original pieces.

The first campaign was a great success and they've just launched the second round. With a 5% interest rate, if you invest £200 or more you'll be a share-owning member of this great project, also bagging yourself a tidy 20% discount in their Brood Cafe and first dibs in their design book shop.

The second campaign round is aiming to raise £300,000 to develop more studio space, which will eventually allow ROCO to provide a home to 55 designers, makers and artists.

We're supporting this amazing development, where artists and creative people can come together to share and show off their work, and we can't wait to see what talent the new development will bring in.

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WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

TYPE 'NOW THEN DISCOUNTS' INTO YOUR APP STORE, DOWNLOAD THE APP, BROWSE THE TRADERS AND DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. STAY TUNED TO THIS PAGE FOR MONTHLY UPDATES.



NEW OFFERS ON THE APP

ANCHORAGE

- 20% off food for students.

COW

- 20% off all dresses.
- 20% off all men's Hawaiian shirts.

DR TANIA EMILE TABAR NATUROPATHIC DOCTOR

- £10 off herbs and supplements with initial visit.

HOT YOGA SHEFFIELD

- Six weeks of unlimited hot yoga for £99.

THE CREMORNE

- Two pints and pizza for £10.
- Two for £5 on bottles of Camden Town beers.
- Buy 10 pints in two weeks and receive a free pizza with three toppings.

THE LEADMILL

- 2-for-1 tickets to The Leadmill Comedy Club on Wednesday 6 July.

THE WICK AT BOTH ENDS

- 15% off food. All day, every day.

YELLOW ARCH STUDIOS

- Happy hour drinks deals from 8-9pm at We Are Not Men: DEVO Tribute on Thursday 7 July.

ZEDS WHOLEFOODS

- 10% off organic chocolate brownies.

REET PIZZA AT THE PUNCHBOWL

- Double up on all spirits for 75p instead of £1.

HARLEY LIVE

- £3 off advance tickets for Jeffrey Lewis & Los Bolts on 25 August.

MADE BY JONTY

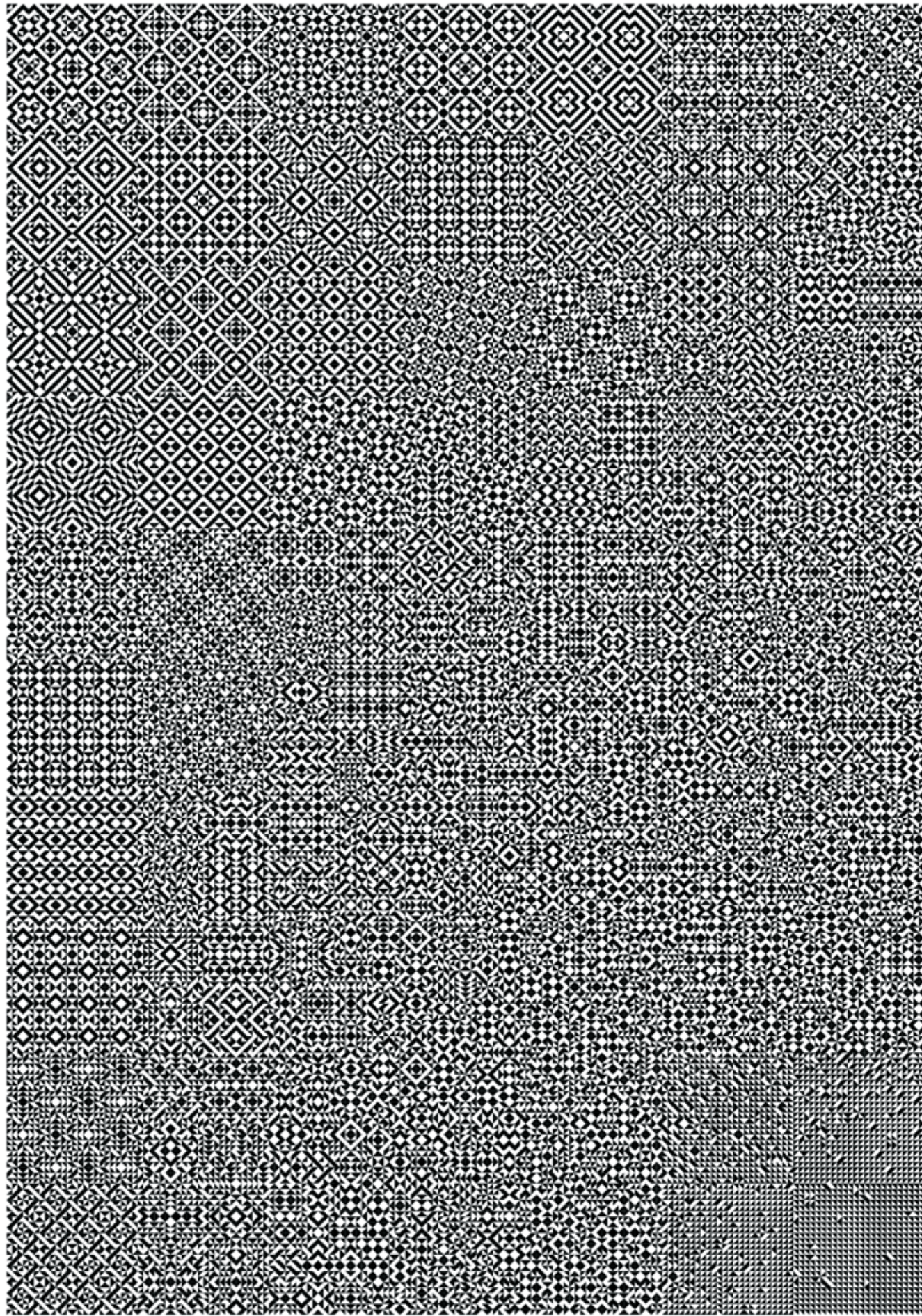
- £1 off Bloody Marys on Saturdays.

THOUGHTS? WE'RE ALL EARS...

NOWTHENMAGAZINE.COM/DISCOUNTS | @NTDISCOUNTS #FLASHTHEAPPSHEFF

NOW THEN.
DISCOUNTS.

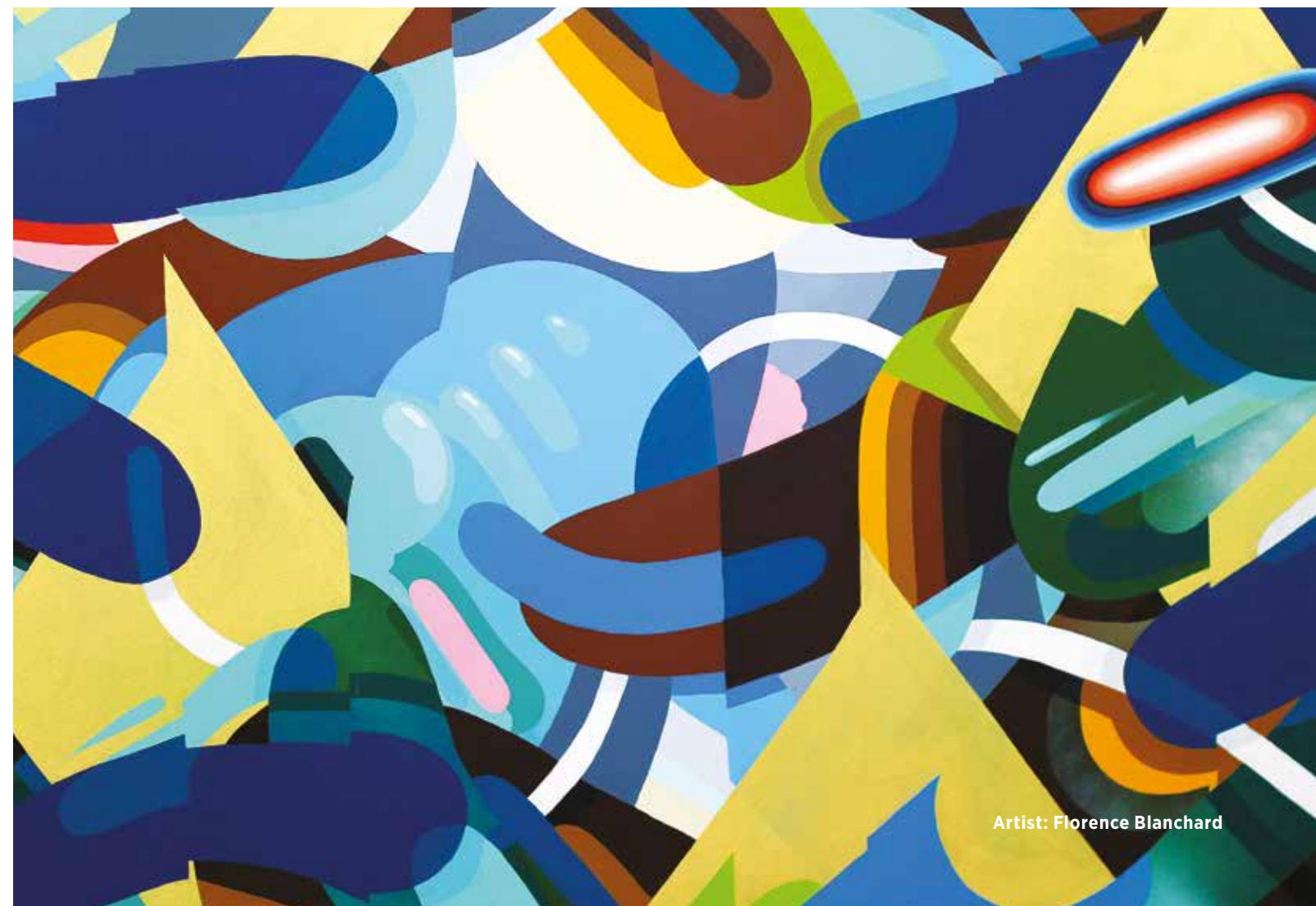




Artist: Mattias Jones



Artist: coLor



Artist: Florence Blanchard



Artist: Martin Bedford

CLOSE TO THE BONE...



Rita Kaisen RKN



RESTAURANTS & TAKEAWAYS

CUBANA, S1
SILVERSMITHS, S1
STREET FOOD CHEF, S3
FORUM CAFE BAR, S3
THE RUDE SHIPYARD, S7
FOUR CORNERS CAFE, S7
THE YORK, S10
TWO STEPS, S11

NIGHTS OUT & EVENTS

TRAMLINES, S1
THE SHOWROOM, S1
CORPORATION, S1
THE MULBERRY TAVERN, S1
YELLOW ARCH, S3
HILLSFEST, S6
PICTURE HOUSE SOCIAL, S7
HARLEY LIVE, S10

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7

NOW THEN WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF OUR TRADERS

SUPPORT PASSION, CHARACTER & UNIQUENESS

STUDIOS, GALLERIES & WORK SPACES

DINA, S1
DR VIPER, S2
CADS, S3
CUPOLA GALLERY, S6
MAKERS ON THE EDGE, S7
RECLAIMED INTERIORS, S7
ROCO, S10

MAKING & FIXING

SHEFFIELD CREATIVE GUILD, S1
EVOLUTION PRINT, S4

PUBS, BARS & BREWERIES

THE THREE TUNS, S1
THE RED DEER, S1
THE BEER ENGINE, S2
SHAKESPEARES, S3
THE RIVERSIDE, S3
WISEWOOD INN, S6
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE CLOSED SHOP, S10

FOOD & DRINK

LOCKSLEY GIN, S2
SUNSHINE PIZZA, S2
REGATHER COOPERATIVE, S2
BEANIES, S10
JH MANN, S11
STARMORE BOSS, S11

SHOPPING

MOOR COBBLER SHOPPE, S1
BALANCE, S1
BAILEYS OF SHEFFIELD, S2
VULGAR VINTAGE, S3
PORTER BOOKS, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.